

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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AUGUST 1, 1919.

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The Musical Times

AND SINGING-CLASS CIRCULAR

AUGUST 1, 1919.

HANDS ACROSS THE ATLANTIC.

The recent Czecho-Slovak Festival was an international amenity of a type that can hardly fail to produce good results, both musical and political. Before the war, exchanges of the kind were fairly frequent, and probably we shall see interesting developments in the near future. One thing seems certain—the old official attitude toward such visits is changing for the better. Governments are beginning to realise that art is a factor in both national and international affairs. The Czecho-Slovak festival was financed by the Republic, and no doubt the example will be followed by other states.

France, at all events, is about to do something of the kind. Through her Ministry of Fine Arts, she has invited the New York Symphony Society's Orchestra to visit Paris in the spring of next year, and the invitation has been accepted with enthusiasm. The Orchestra, whose conductor, Mr. Walter Damrosch, has many friends in England, will give concerts on May 4, 6, and 9, at the Opéra, which has been placed entirely at its disposal by the Government.

The Belgian Government has also invited the Orchestra to visit Brussels, King Albert, in a personal interview with Mr. Damrosch, giving assurance of the warmest welcome. The Orchestra will probably then proceed to Italy, playing at Marseilles and elsewhere on the way.

A visit to England has been suggested, and we have no doubt that both the musical public and Americans in England will unite in according band and conductor a reception not less hearty than they will receive elsewhere.

The first practical steps in the matter were taken at a meeting on July 7 at 160, Wardour Street, when a number of influential musicians and others, with Sir Ernest Palmer in the chair, met Mr. Damrosch and discussed the projected visit. Mr. Damrosch pointed out that the Continental tour would end in time for the Orchestra to be in London on July 21. If a series of concerts could be arranged for the ensuing week he would be delighted. He added that Mr. Harry Harkness Flagler, the generous President of the Society, had generously made himself responsible for the financial side of the tour.

The meeting assured Mr. Damrosch of its hearty support, formed itself into an Executive Committee, and discussed preliminaries.

The Committee as at present constituted is as follows: The Right Hon. The Earl Howe, Brigadier-General the Right Hon. The Earl of Shaftesbury, Prof. H. P. Allen, Sir Frederick Bridge, Sir Edward Cooper, Sir Frederic Cowen, Sir Homewood Crawford, Sir Edward Elgar, Mr. Edward German, Sir Alexander Mackenzie, Sir Ernest Palmer (chairman), Mr. Landon Ronald, Sir Charles Stanford, and Sir Henry Wood.

A large General Committee will be formed, and the success of the Orchestra's visit seems to be assured.

The New York Symphony Orchestra is practically a successor of a Society founded in 1878 by Dr. Leopold Damrosch, father of the present conductor. For various reasons the Society's activities ceased from 1899 until 1907, when it sprang again to vigorous life. The Orchestra numbers ninety players, and the full complement will make the European tour.

Mr. Walter Damrosch has done good war service, especially in regard to music. With others, he founded the Society of American Friends of Musicians in France, and was elected its president. This Society collected over £10,000 for distribution among French musicians made destitute by the war. Mr. Damrosch sailed for France in June, 1918, and spent the greater part of three months in Paris. During that time he conducted a Symphony Concert for the French Red Cross, and at the request of General Pershing visited G.H.Q. at Chaumont. He subsequently examined over two hundred American bandmasters and reformed the entire band system of the Army in France by founding a School for bandmasters and musicians. For this purpose he collected a corps of instructors from among the foremost musicians of France. This School educated hundreds of eager musicians in the Army, and was in operation until April 30, 1919.

In March, through the Ministry of Fine Arts, he received the official thanks of the French Government for many kindnesses and courtesies shown to French artists in America.

Even more important than the thanks was the cordial invitation alluded to above. The proposed extension of the tour will give London music-lovers a welcome opportunity for extending a hearty greeting to their American friends.

MODERN BRITISH COMPOSERS.

BY EDWIN EVANS.

V.—JOHN IRELAND.

One of the most remarkable features in modern British music is that its creators do not group themselves into anything resembling a school or even a party-system. In Russia the dividing line between nationalists and eclectics is still discernible, though it has become less sharply defined. In France all music that is not purely academic, and much that is, can be referred back to the Franckist movement on the one side, or to the Impressionist movement on the other. Here in England it is only the composers who do not matter that can be grouped into a school. Take, for instance, the many musicians who have graduated at the Royal College of Music. Where is the common denominator between Vaughan Williams and Frank Bridge, or between Holst and John Ireland, or between Goossens and Herbert Howells? It is only among those whose timidity keeps them within the narrow path of Brahmsian virtue that one can find the elements of a school. The others can at best be classified by technical distinctions, such as, for example, the respect they do or do not pay to those great diatonic principles which continue their authority as robustly as ever, refusing to give place to modern chromaticism. But there is no real antagonism between parties thus divided, for each has a full right to independent existence which neither wishes to impugn. There is nowhere any sign of such exclusiveness as prevails, for example, at the Schola Cantorum in Paris, where even social intercourse with heretics was at one time discouraged. On the contrary, within recent years there has grown up among our composers a feeling of kinship that seems likely to put an end to the old reproach that the art of sweet concord was productive of more personal discord than any other practised by man. Nowadays, even critics agree to differ with mutual esteem and cordiality.

The foregoing remarks may seem irrelevant to the consideration of John Ireland as a composer, but in reality they indicate the background against which such individualities as his detach themselves with more or less rapidity and precision, according to their dominant traits. • It is impossible to deal adequately with any of the composers of his generation, that is to say those born, roughly speaking, between 1870 and 1885, without bearing in mind that they belong to a phase of British music in which the stage was full, and perhaps even overcrowded. Such conditions are conducive to a kind of feverish activity constantly threatened with the dangers of over-production. Looking back from our present point of vantage, we are sometimes driven to the conclusion that the coming of age of those composers might have had even better results for us if the activity had been less, or if music paper had been rationed. But the end of our musical stagnation was so welcome to us, that

we were only too ready to accept as achievements compositions showing no more than promise that has in some cases remained unfulfilled. Our attitude of friendly expectancy was almost bound to weaken the disciplinary self-criticism of the composers concerned. The fault was ours rather than theirs, and the best we can say for it is that it was a fault on the right side; but it is precisely this that places the personality of John Ireland in high relief, for, if he was long in attaining the eminence which commands the respect of his fellow-musicians, it was chiefly because in him the faculty of self-criticism was unusually robust. So far from there being any danger of his succumbing to the prevailing tendency towards too facile production, there was even a risk of his severe self-judgment making him almost inarticulate. It has often been stated that he now rejects as immature all that he wrote prior to 1908, but it would be more correct to date the rejection back, for he passed this verdict upon each work in turn almost as soon as it was written. Yet the only difference between these early compositions and the contemporary output of his peers is that he was conscious of the difficulties before him, whilst they, in many instances, came to realise them later.

To understand those difficulties it is necessary once more to touch upon contemporary musical evolution. Ireland had to solve the eternal equation between the old and the new, and he was retarded by an austere conscience that set him firmly against either compromise or self-delusion. He could not emulate the Tory undergraduate who proclaims himself a socialist and really believes he is one. Not only were the principles bequeathed from the 16th century sacred to him as such, but they were part of his very nature, and it was as difficult for him to disguise them with modern elaboration as it would have been to sin against them. But to breathe into them the spirit of the times, without resorting to artifice, is no easy matter. He was not content to erect a diatonic structure and surround it with a cloud of notes. The result would have been too flimsy for his rigid taste. In addition to this, the character of his melodic invention had a sturdiness that confirmed him in his rejection of mere expediency. There was thus at the outset an acute divergence between the texture and the pattern of his music, for his modern ear demanded a richness that seemed for a long time to be foreign to his musical thought. The contradiction was however only apparent, as he himself was well aware, and the task before him was in the main one of reconciliation without compromise. The measure of his present success is that he has completely reconciled matter with manner, and has not compromised with principle. How much is implied by that only the closest observers of modern music can tell.

The conscientiousness with which he engaged in this struggle towards a definite end is the key-note of his character as a musician. His probity is practically unrivalled. He remains as alert as ever for the detection of any hiatus in his style,

and more than one manuscript is even now detained on suspicion. Such honesty as this, in the ordinary ways of life, is accompanied with a manner which leads to frequent association with the adjective 'rugged.' Its appositeness in the musical field is equally happy. There is in much of Ireland's writing a certain ruggedness, of thought rather than expression, that plays an important part in giving it its individual character, which is so pronounced that the mere statement of one of his themes would generally suffice to indicate the author. Almost invariably the dominant impression they leave is that whatever distinction they have is the reward, in the first place, of sincerity, to which mere proficiency is no more than incidental.

John Ireland was born August 13, 1879, at Inglewood, Bowdon, Cheshire. His father, whose family hailed from Fife, was a writer, and for some time edited the *Manchester Examiner and Times*. He included among his friends many eminent authors of the day, notably Carlyle, Leigh Hunt, and Emerson. The composer's mother belonged to a Cumberland family, so that his heredity is Northern on both sides, which may perhaps account for some traits in his personality. He studied at the Royal College of Music, and was a pupil of Sir Charles Stanford for composition. His studentship came to an end in 1901, and from then to 1908, the date of his Fantasy Trio, he was forming his style by means of works which he no longer considers representative.

The more important of these early works will be found included in the list of John Ireland's compositions which will appear at the end of the second portion of this article. It is essential that they should be placed on record, lest anyone should be led to believe, for instance, that 'The Forgotten Rite' represents an isolated experiment in orchestral writing, or that the Violin Sonata in D minor, which now stands as No. 1, had no predecessors in this form. Mr. Ireland's judgment of all this music means neither more nor less than that he does not invite performances of it, because the incomplete impression they would give of his work as a whole might affect the prospects of those compositions to which he attaches importance. It does not mean that it contains no redeeming elements. Far from that being the case, I can speak with some knowledge of its excellence, for I saw a number of his manuscripts about fifteen years ago, and my recollection of them is, with certain reservations, entirely in their favour. What those reservations are may be deduced from what I have said concerning the special difficulties which the composer had to overcome before he could express himself with freedom. I use the word 'freedom' here advisedly, as conveying something radically different from fluency or facility, which John Ireland has never possessed and has no ambition to acquire. His whole temperament is imbued with suspicion of the facile, and it needs no great stretch of the imagination to picture him unjustly rejecting material to which he ascribed little value for no

better reason than that it shaped itself too plausibly. There were also among those early works a few small things which owed their existence more or less to the difficult circumstances in which a rising composer is placed, especially in this country. Access to publishers is only too often purchased, in the first place, by conforming to certain of their commercial requirements, and there is probably no composer, however eminent, who has not some reason to sympathise with Elgar's feelings on becoming known through the medium of 'Salut d'Amour.' So far as I am aware, nothing that John Ireland considered at the time to be a pot-boiler has become famous, but if he did on occasion write such pieces, the main responsibility for them rests elsewhere. In any case they have no more relation to the serious works he wrote at this time, than they have to those by which he has since become known.

This early period came to an end in 1908 with the Fantasy in A minor for pianoforte, violin, and 'cello, which, in its revised form, may be regarded as the starting point of the new. Although not representative, there is much in the writing of it that is characteristic. The feeling is classical throughout, and unity is secured not so much by the derivation of the thematic material, which is a familiar device in cyclic works, as by a less obvious affinity of themes which maintain their independence. The use of themes which are homogeneous without being positively related often produces the better result, and the cohesion of this attractive trio is not the least of its many qualities.

From this point onwards the choice lies before us of dealing with John Ireland's works chronologically, or according to the usual subdivisions. He has written since then one orchestral work, 'The Forgotten Rite,' two Violin Sonatas, two Trios, a number of songs, and some pianoforte works.

It was in 1913 that he reverted to the pianoforte for which he had written several works in his immature period. In the meantime his style had passed through an important transformation, and when 'Three Decorations' made their appearance there were many who considered that he had joined the ranks of the Impressionists and even a few who charged him with a French allegiance. Both were wrong, and the collective title of these three pieces is a more reliable clue to their significance. Incidentally, it should be noted here that the separate titles—'The Island Spell,' 'Moon-Glade,' and 'The Scarlet Ceremonies'—as well as the quotations from Arthur Symonds and Arthur Machen which appear below them, were selected after the music was written, and are therefore to be considered as kindred suggestions and not as subjects to be illustrated musically. The first of the pieces has attained to a certain measure of popularity on account of its delicate, evanescent charm which calls for the utmost refinement in performance. 'Moon-Glade' is harmonically characteristic, and the third piece has at least one subject which is thematically so:

Ex. 1.

mp cantato ed espress.
p eguale.

cres.
leco.
sf
Ex. 2.
p dolce.
p p
&c.

All three seem to have an inherent relation to the lyric movement of the later 'nineties, though it would be quite wrong to regard them as literary music.

The next pianoforte work was the Rhapsody, which dates from 1915. I quote the following from an article which I contributed to the *American Musical Quarterly* for April of this year:

The 'Rhapsody,' an uncompromising piece of work in which the 'rugged honesty' of John Ireland's lyricism is perhaps more completely expressed than elsewhere, has, perhaps for that very reason, had to wait out of its turn for full recognition. Austerity is a quality that does not meet with quick appreciation from recital audiences—or, indeed, from pianists—unless it happens to be signed with a magic name that begins with B. But 'airs and graces' would have been lamentably out of place in it. In fact they would sit ill upon most of John Ireland's work.

Appended are two characteristic examples from this work, the first comprising the opening bars and the second an important theme:

Allegro risoluto.

f marcato e deciso.

The next important work for pianoforte consists of 'Four Preludes,' written at various dates and collected in 1917. From the same article I quote concerning them, and the 'London Pieces' which appeared soon afterwards, as follows:

The first Prelude, which is dated January, 1914, is entitled 'The Undertone,' and consists of a two-bar phrase treated as an 'ostinato' with great harmonic variety, but consistently in one definite mood. In its way it is a miniature *tour de force*. The second, 'Obsession,' might have been suggested by Edgar Allan Poe, or by the counsels of a witch's familiar. The mood it expresses is an evil one which most people prefer to fight or to throw off. One way of getting rid of it is to express it, just as one can be rid of an unwelcome train of thought by committing it to paper. That is what Ireland has done with singular felicity, if the word may be used in this connection. The third, dated Christmas, 1913, bears for title 'The Holy Boy,' and is almost like a carol in its naive and simple charm, which is akin to that of some of the more direct songs, 'Sea-Fever' or 'Heart's Desire.' The fourth Prelude, 'Fire of Spring,' is a rhapsodical outburst the motive of which is sufficiently explained in the title. Then followed the two 'London Pieces,' labelled 'Chelsea Reach' and 'Ragamuffin.' These might be variously described as Cockney grave and gay, or excursions into the vernacular. The first is not a picture, but a reverie in which the sentimental side of the Londoner—the side that takes 'ballads' seriously—comes uppermost. This somewhat ingenuous sentiment being thoroughly honest in its unsophisticated way, deserves to be treated kindly and without irony, for the sake of its sincerity, and where the inevitable sugar seemed excessive the composer has used his harmonic skill to preserve the real flavour. It is a paradox in musical psychology, and an engrossing one. The 'Ragamuffin,' with his blatant animal spirits, is a welcome counter-irritant, and the two pieces should invariably be played together, lest the sentiment of the first should be taken too literally.

(To be continued.)

Interludes.

Although we English are rightly proud that our country produced Purcell, most of us know very little of his music. Few realise even the extent of his output. The following summary of his works will serve to show that he still remains a sealed book to the rank and file of musicians: Seventy anthems; six services; thirty sacred songs (mostly for solo voice); thirty odes, welcome songs, and other occasional choral works; incidental music to over fifty plays; more than two hundred small vocal pieces (songs, duets, trios, catches, &c.); fantasias for various instruments (in 3, 4, 5, 6, 7, and 8 parts); twelve three-part sonatas; ten four-part sonatas; violin sonata; various overtures; several organ pieces; eight suites, and some detached pieces for harpsichord.

Not many of these works were published in the composer's lifetime. The Purcell Society has put forth twenty-one volumes, and I believe more are on the way. This is good, so far as it goes, but guinea volumes are not likely to go far: they inevitably stop at the subscriber's library. We must begin, of course, with such authoritative collections, but they are of little use unless they are followed by cheap albums of the more practicable and attractive works. These albums will need courageous editors, who must not be afraid of filling-in the occasionally sketchy outlines, or of modifying the lay-out when necessary. Let the purist remember that Purcell was a hasty worker, and was often content with a mere sketch, leaving a good deal to the performer. Even the harmony is often a matter of doubt, owing to the scanty supply of figures to the bass.

Purcell is known to most people by a portion of his Church music (not the best examples, as a rule) and a handful of songs. There is surely no other composer of his rank who is so inadequately represented to the musical public. True, he wrote some fine Church music, but he unfortunately wrote a good deal of the other kind. This was to some extent inevitable, from the circumstances in which much of it was composed. Purcell was born at a time when Church music, in an even greater degree than other branches of the art, was at a parting of the ways. The polyphonic splendours of the Elizabethan School were under a cloud. With the Restoration and the reaction from the Puritan régime came a demand for light and pleasing strains. The interest formerly confined to the choral texture began to be shared—sometimes even monopolised—by the solo voice. Moreover, composers began to seek variety in form. The long-sustained single movement of the older school was discarded in favour of short sections. This breach from tradition resulted in a great advance in some respects, but, as usual, the change was not made without loss. Unfortunately, it had fatal effect on much of the work of three gifted men, Humfrey, Blow, and Purcell.

In Church music, as in other arts, the Court set the pace, and the pace was lively. Many of the anthems of the period pleased the restored Charles so much that they inevitably please nobody now. Too many of Purcell's anthems suffer from concessions to the taste of the period. Hardly have the voices got well under way—often with some fine material—when a *ritornello* of decidedly secular flavour intrudes. If we attempt to put things right by omitting these interludes the result is not satisfactory, because the vocal portions still remain snippets. We must be thankful for the anthems that are free from such blemishes, e.g., the moving 'Man that is born of woman,' 'Hear my prayer,' 'Thou knowest Lord,' the splendid 'Jehovah, quam multi sunt,' and about a dozen others.

But Purcell, above all, was a writer of tunes, and he is shown at his best in his songs. This being so, it is unfortunate that comparatively few of them are available. The number could be largely increased if the original words were modified, and, in some cases, superseded. Purcell often lavished his tunes on the most unworthy material, and the survival of certain of his songs seems to have been to some extent a matter of luck. A good song too often sank with the bad play to which it belonged. A search through his lesser-known works for the stage will show that Purcell's excellence as a song-writer is still far from being fully realised. Dr. Alan Gray, in a paper read before the Musical Association in February, 1917, drew attention to some fine specimens in 'The Indian Emperor,' 'The Wives' Excuse,' 'Cleomenes,' 'Oedipus,' 'Tyrannic Love,' and 'Abdelazer.' As an example of a vocal work that can never be used again without new words, Dr. Gray mentioned 'a remarkable trio, fully developed, with a fine climax.' The words in this latter part are, unfortunately, in the extraordinarily brutal style of the period:

Approach, ye fat fiends, that pampered each day on
a garbage of souls,

Broil rashers of fools for a breakfast on coals.

Dr. Gray considers that, given new words, this trio will well bear revival. But even some beautiful songs that need little or no revision are practically unknown to-day. Purcell hardly ever did anything better than his 'Evening Hymn,' a most expressive and intimate song over a ground-bass. I quote the first two harmonizations:

Ex. 1.

Now, now that the sun bath

veild . . his light, and bid . . the world . . good-

night; to the soft

How many singers know it? Another example of Purcell's Mozartean ability to move gracefully in self-imposed fetters, such as canon and ground-bass, is a section of an 'Elegy on the death of Mr. John Playford.' We may allow the rest of the Elegy to remain on the shelf, but this tender little song should be rescued at once. Here are the first seven of its twelve bars:

Ex. 2.

Mu-ses, bring your Ro-ses

hither, Strew them gen-tly on his hearse, Mu-ses,

bring your Ro-ses hither, Strew them gen-tly on his

hearse, And when those short-liv'd glo-ries

wi-ther, Crown it with a last-ing verse,

Note the flexibility and rhythmical interest imparted by starting the bass at different parts of the bar—a decidedly modern device. This gem, with new words of an elegiac character, and lengthened into a two-verse song, should be sure of popularity. As an example of the emotional possibilities of a ground bass, it rivals the more poignant 'When I am laid in earth.'

There are some fine songs, too, among a batch of sacred airs and choruses evidently intended for private use. They are too difficult, and in some cases too lugubrious, for the general public, but the best of them, such as the bass solo, 'Awake, and with attention hear,' and the 'Morning Hymn' should be no longer neglected. Indeed, Dr. Ernest Walker considers that these religious solos and part-songs are the most striking of Purcell's sacred music.*

Anything like a worthy consideration of Purcell's music is impossible in the space of an article. I must be content with merely suggesting lines of investigation for the Purcellian enthusiast. We may pass over the harpsichord music, as it is by way of being fairly well-known. The organ music also needs no words, because, owing to the backward condition of the instrument in Purcell's day, he could hardly write for it anything of permanent value. The best of the dramatic works—'The Fairy Queen,' 'King Arthur,' 'Dido and Æneas,' and 'Dioclesian'—are available in cheap editions, and the bulk of the remainder are mere hunting-ground for occasional gems rather than works for presentation to-day. Even the four I have mentioned are hardly likely to be performed save by societies of an antiquarian or other special character, and that being so, all their finest numbers ought to be made accessible in separate form. The best of the Church music is safe (or should be) in the hands of our cathedral choirs.

There remains a branch of Purcell's work of great importance, and the least known of any—the pieces for strings. The Fantasias are, I believe, still in manuscript in the British Museum. The Sonatas have appeared in Volumes V. and VII. of the Purcell Society's publications. There are twenty-two of them, twelve in three parts and ten in four. Actually they are all for three strings—two violins and cello, with figured bass for harpsichord—and those in four parts differ from those in three merely in the fact that the harpsichord bass has an occasional independent feature. Dr. Walker suggests that in the four-part Sonatas the player was expected to supply something more than the mere

* History of Music in England, p. 156.

harmony called for by the figures. This view was taken by the editor of the Purcell Society's edition—Sir Charles Stanford—and he has accordingly added a pianoforte part of great effect. As these string works were avowedly written on Italian models, they are inevitably less characteristic of Purcell than are the best of his other music. Against this is to be set the fact that the adoption of the form prevented him from falling into some of his besetting faults, such as a lack of homogeneity and a tendency to scrappiness. But even so, the Italian model could not hinder him from writing good swinging tunes and excellent vital counterpoint. His apologetic preface to the Sonatas is worth quotation (I retain the lavish use of commas):

... for its author, he has faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally, to bring the Seriousness and gravity of that Sort of Musick into vogue, and reputation among our Countrymen, whose humor, 'tis time now, should begin to loath the levity, and balladry of our neighbours: The attempt he confesses to be bold, and daring, there being Pens and Artists of more eminent abilities much better qualify'd for the employment than his, or himself, which he well hopes these his weak endeavours, will in due time provoke, and enflame to a more accurate undertaking. He is not asham'd to own his unskilfulness in the Italian Language; but that 's the unhappiness of his Education, which cannot justly be accounted his fault, however he thinks he may warrantably affirm, that he is not mistaken in the power of the Italian Notes, or elegance of their Compositions, which he would recommend to the English Artists.

I have lately spent a good deal of time over both sets, and lay the volumes aside marvelling that we English should be at pains to do justice to the early instrumental writers of every country but our own.

Surely the publication of the Sonatas in separate numbers, with extra parts for the strings, should be worth while. Even if only the big teaching institutions made use of them, the venture could hardly be a failure. To such domestic circles as can boast a string trio and pianoforte many of the movements would be a delight. The Sonatas as a rule contain three or four movements, the first being sometimes preceded by a slow introduction. The quick movements are often fugal, in a free way. The slow movements do not show the expressive side of Purcell so much as might be expected, the harmony lacking his customary enterprise. It is not easy to choose passages for quotation, some of the best movements not lending themselves well to the process. Here are two brief extracts, first a few bars from the Largo of No. 6, of the three-part Sonatas—not a particularly good example, but I give it chiefly because it is a Purcellian suggestion of 'God save the King' that has been pointed out, but is not familiar:

Ex. 3.

VN. 1.

VN. 2.

BASS.

To save space, I omit the harpsichord part, which is merely harmonic ballast. The other example is from No. 6 of the four-part set. This Sonata consists of one movement only, a really noble treatment of a five-bar ground-bass. It is one of the finest examples of its form. I quote two of the forty-two harmonizations of the ground, choosing a couple that show Stanford's free treatment of the keyboard part:—

Ex. 4.

VN. 1.

VN. 2.

BASS.

PIANO.

EX. 4^b.

VN. 1.
 VN. 2.
 BASS.
 PIANO

In the second extract we see Purcell, the harmonist, forgetting his Italian model with good results.

The following three excellent fugue subjects, chosen almost at random, speak for themselves :

EX. 5. *Allegro moderato.*

The preface to the Purcell Society volumes, after paying a tribute to Vincent Novello's work in publishing Purcell's Church music, says :

It is impossible to look back upon Novello's achievement without admiration for the research which made it possible, and without gratitude for the service rendered to English music. But justice was done only to one phase of Purcell's genius. Great though the master was as a composer for the Church, he was, perhaps, greater as a writer for the stage and of secular music generally. To prove this—to reveal the treasures which ever since his death have been lying hidden, to the detriment alike of his own fame and the repute of his country—is a manifest obligation, the time for the discharge of which has fully come.

The Society undertook this obligation, and its volumes are an honour to British scholarship and publishing. But I venture to hint that when the last volume appears the Society has by no means finished its task. It speaks of the works of Purcell as having lain hidden since his death. But many of the best are still hidden (and almost as effectually) in the publications of the Society. It is merely a change of hiding-place. I suggest that the Purcell Society do something to bring the choicest of Purcell's music to the great musical public. Purcell was a popular composer—the Sullivan of his day—because he was above all a writer of tunes. Musical fashions come and go, but a tune is always sure of a welcome. Because of this, Purcell will still appeal. His best melodies have a peculiar freshness, a kind of wholesome outdoor feeling that is rarely found in any other than folk-music. Moreover, when he was not deliberately following French and Italian models (and sometimes even then) his music is full of a quality that we feel is English. This is not mere fancy: so much of his work was in the vein of contemporary popular dance and song that it could hardly be other than strongly national in flavour. If ever there was a time ripe for a Purcell revival, it is the present. Such a revival could not come about more fitly than by the direct effort of the Society that has already done such splendid work.

By way of *coda*, I turn to the Sonata Preface quoted above. It ends thus :

The Author has no more to add, but his hearty wishes, that his book may fall into no other hands but theirs who carry Musical Souls about them; for he is willing to flatter himself into a belief, that with such his labours will seem neither unpleasant, nor unprofitable.—VALE.

Never was belief better founded. There are many thousands of us claiming to carry Musical Souls about us, who ask for the opportunity for greater familiarity with the best work of Purcell. So far we have had to be content with a mere handful, and have certainly found it 'neither unpleasant nor unprofitable.' When we get the bulk, we shall answer his VALE with an AVE.

P.S.—In the July *Musical Times* I suggested that Elgar's 'Carillon' should be adapted for performance as a purely orchestral piece. I am glad to hear from Messrs. Elkin & Co., who publish the work, that this has already been done. We may therefore reasonably expect frequent opportunities for renewing acquaintance with one of the most brilliant and attractive of modern orchestral works.

FESTE.

THE NEW DIRECTION IN SPANISH MUSIC.

By LEIGH HENRY.

The recent successful production in London of a ballet by Manuel de Falla directs our attention to a composer whose work is of vital importance to all interested in contemporary musical development.

Historically, Spanish music has occupied no small place. The position held among classic masters by composers such as Cabezón, Santa Maria, Morales, and Vittoria is no mean one.

But the unpleasant impression left by that long period of stagnation when Spanish music, reflecting the national depression, came under the influence of an already vitiated Italian vogue—a period extending over the 18th century to the middle of the 19th—has detracted from the interest which the later development of Spanish music would otherwise indubitably have evoked, and which the product of that development well deserves.

Of this development and its genealogy but little is known or comprehended in England. The conception generally present among English musicians is that modern Spanish music is trivial, stereotyped, and very second-rate stuff. Yet Spanish music for several decades has evinced a steady growth of musical originality and expressive force, evolved side by side with a thoroughly modern development of technique.

As a result of this development Spain has come to possess not only a fine body of executive artists, such as Ricardo Viñes, Maria Cervantes, Arbos, the conductor of the Madrid Orchestra, and the types of the older generation, such as Teresa Carreño, Sarasate, and Pablo Casals, but also a group of young composers whose work is qualified to take place beside the most original products of musical art in other countries.

That a knowledge of their music is not widespread in this country is no fault of the music itself, but must be ascribed to the impression above alluded to, and also to our traditional musical conservatism and the love of the stereotyped which characterises the greater part of our artists, musical critics, and public. Notwithstanding the fact that serious efforts have been made to awaken interest—in the first critical studies I am aware of, written by Mrs. Franz Liebich and myself respectively in 1913 and 1914—a general apathy towards Spanish music still prevails.

Well in the forefront of this advance-guard of Spanish composers is Manuel de Falla, in whose ballet 'The Three-cornered Hat' (written to a scenario of Martinez Sierra) Spanish music attains the first adequate expression of that spirit of mingled fantasy, decorative grace, humour, and mental clarity which has been apparent in Spanish literature from the times of Cervantes and Calderon to the literary and dramatic writers—Benavente, Echegaray, Valera, and Farina Nuñez—of Spain to-day.

THE EVOLUTION OF THE SPANISH SPIRIT IN ART.

The spirit referred to in connection with de Falla's latest work is no new thing in Spanish art. Its interest in the present instance lies not so much in its novelty as in the fact that with it Spanish music attains, not only a type of expression continually present in Spanish literature, but also a place in that mental movement which is evident in all cosmopolitan art to-day.

If one considers the racial elements which go to make up the Spanish nation, the existence of this spirit in Spanish art is not surprising. From the earliest historical times, the racial blends contributing successively to constitute what we now know as the Spaniard have rendered it inevitable. The inhabitants of that country 'beyond the pillars of Hercules' written of by Herodotus, were a branch of the Celtic or Gallic race from which later was derived the significant expression, 'Gallic wit.'

Later the country was occupied and organized by the Latin Romans, whose sense of satire and irony is clearly demonstrated in their literature.

After this followed the Gothic occupation, which probably laid the foundation of the ostentation and sentimentalism which later disfigured Spanish poetry in the 'Libres de Caballerias.'

But the greatest cultural influence in Spanish history was exerted by the Moorish or Arabic conquerors, who for centuries dominated almost the whole Spanish territory.

Throughout Arab literature a satiric spirit which is the extreme of comedy is powerfully manifest. Particularly is this the case with Arabic lyric poetry, the branch of verse most closely related to music. The writings of Hammud, Omayya, Abu-Halil-el-Asheri, Radhi, and Abu-l'Ala are permeated with it; and it is significant that the verse-forms of Arabic poetry originated in the rhymed prose of the 'hegas,' or mocking-songs.

Nor was the Moorish literary development confined to small cults or cliques. Throughout the period of European intellectual stagnation which commenced when Justinian closed the Byzantine Schools of Athens, down to the era of the Revival of Learning, the Moors were the protectors and developers of culture.

The Moorish schools of Cordova, Granada, Seville, and Toledo were amazingly numerous, and while in Christian Europe only a few of the ecclesiastics were literate, the Moors of these cities were generally proficient in reading, writing, and elementary mathematics.

With such interests it naturally follows that that liberty of expression so imperatively necessary to all creative development existed. Everywhere during the Moorish occupation a sane sense of proportion prevailed. Even the erotic verse of the period is distinguished by its sanely human and reflective quality; and this is striking when one compares it with the hyperbolic effusions in the romances, lays, and chansons of Christian Romance Europe. Chivalry existed in Moorish Spain, it is true, but it was the chivalry of a rational appre-

ciation of, and courtesy to, women, far removed from the artificial sentiment of the Romance nations. Women, regarded neither as saints nor slaves, were admitted to equal terms with men, and many, such as the Princess Welladet, daughter of Mahomet III., and Hafsa-er-Rekunijet—two famous poetesses—openly cast off the restrictions of the harem.

The Moorish spirit of scrutiny and satire, with its consequent tendency towards freedom and subtlety of expression, has remained a consistent feature of Spanish literature. The Moorish territorial empire ceased to exist with the fall of Granada (1491), but the spirit of Moorish culture remained dominant.

Moorish culture, adopted by Alfonso the Wise and transmitted through the college founded by Bishop Raymond at Toledo, became the basis of Spanish civilization, and served to raise Spain to a dominant place among the nations of Europe.

But the position of Champion of Christendom, won by Spain in her struggle against Islam, laid the foundation of a tyrannical dogmatic system. This, resulting in intellectual repression, reacted on the national spirit, introduced an element of sentimentality and pathos not inherent in the Spanish character, and led to the political degradation which culminated in the disastrous reverses of the reign of Phillip II.

Dejected, and deprived of her wealth and power, Spain sank into a lethargy of centuries, broken only by periods such as the reigns of the weak, though artistic, Phillip IV., Ferdinand IV., and Charles III., and maintained until the War of Independence.

Then at last the racial spirit awoke, and, expressing itself at first in deeds, has ever since been striving to shake itself free from degradation and to attain spiritual development.

But even in the most depressing periods of Spanish history there has been continual evidence of the peristent vitality of Spanish wit, satire, and acute mentality. In literature it is only necessary to point to Cervantes, with his irony and deep human comprehension; to Calderon, with his lucidity, precision, and clarity of writing; to Spinoza, with his cool, analytical scepticism; and in painting to the clear sense of form of Velasquez, the grotesque irony of Goya.

(To be continued.)

We hear of yet two more musical journals down for first appearances on September 1. The *Chesterian* will be a development of the very readable little circular of the same name which has for some time been issued by Messrs. Chester. In its new form it will appear eight times in the year. M. Jean-Aubry has been appointed editor. Judging from the list of writers, the *Chesterian* will be a journal of exceptional interest. The other new arrival will be the *Scottish Musical Magazine*, a monthly journal devoted chiefly to the interests of Scottish music, and music in Scotland. Messrs. Paterson, of Edinburgh, are the publishers, and the editing is in the hands of Mr. William Saunders. We wish both journals all success. The more the merrier—at least, we hope so.

Occasional Notes.

NOVELTIES AT THE 'PROMS.'

Twenty-seven novelties will be produced at the forthcoming season of Promenade Concerts at Queen's Hall, thirteen being by British and two by American composers. The British works are by Edgar Bainton, Arnold Bax, Lord Berners, the late Lieut. George Butterworth, Howard Carr, Eric Coates, H. Balfour Gardiner, Eugène Goossens, junr., J. R. Heath, D. Howell, Roger Quilter, Cecil J. Sharp, and Martin Shaw. The two Americans represented are Henry Hadley and David Stanley Smith, and the foreigners are Albeniz, Alfredo Casella, Debussy, F. d'Erlanger, Stan Golestan, Granados, Francesco Malipiero, Balilla Pratella, Florent Schmitt, Tcherepnin, and Widor.

ERRATUM. In a report, in the *June Musical Times*, of Mr. Ernest Harcourt's 'Messiah' concert at Norwich, we

stated that the proceeds handed to charity were £14. We now learn that the amount was £84 10s. 6d., and gladly make the correction, with apology for the mistake. Mr. Harcourt's last three concerts have realised £156 for charity—a fine total.

At a recent meeting of the Music Publishers' Association, Mr. Augustus Littleton was elected Chairman.

We read in a London paper that, on the occasion of Marshal Foch attending Westminster Cathedral on Sunday, July 20, 'the setting of the music of the High Mass was by W. M. Boyd, an English composer of the 16th century.' We congratulate Dr. Terry on his unearthing yet another native polyphonic worthy. At the same time we hope that enthusiasm for the discovery will not result in neglect of a fine Mass by another 16th century composer, William Byrd.

The following extract from J. D. MORE Beresford's novel 'God's Counterpoint,' 'NOVEL' shows that the choice of key is a far more MUSIC. important matter than even musicians imagine:

Philip's own prelude to the proposed sonata of his relations with this representative of her sex, was pitched in too high a key, and, after the first passage, the thing went dismally flat. The fault was not his after the initial mistake of choosing a key like F major fairly bristling with sharps; but Miss Lang established his error by an attempt to drag him at once into the comfortable leisure of E flat.

Apropos 'Feste's' comments on ancient libretti, in the *July Musical Times*, a correspondent writes:

All collections of gems from operatic translations appear to miss the following—one of the best—from 'Lucrezia Borgia':

There is a prior selection
To whom I owe affection.

'A prior selection' is offered as an equivalent for 'un più caro oggetto.'

The two following items of musical news are taken from leading London papers of July 7 and July 9 respectively:

Sir Henry J. Wood has accepted the musical direction of the Birmingham Festival Council to borrow £8,450 for a recreation ground at Alexandra Park.

During the service Mr. Gervase Elwes sang 'If with all your hearts,' from Handel's 'Elijah.'

A NEW FORM OF CHORAL COMPOSITION.

BY S. ROYLE SHORE.

(Concluded from June number, page 282.)

In the first part of this article the writer sought to show how the cathedral model in service music, providing as it does for a choir only, is not an ideal form for the ordinary parish church, in which a congregation as well as a choir have to be taken into account. Unsatisfactory shifts and compromises were referred to. As against these he advocated a new form of composition in which due provision should be made for both the unison, or rather octaves, of the congregation singing in medium voices, with the harmony of the choir singing in the proper range of the respective voice-parts. He indicated two or three ways in which this could be done, and gave examples. It is now proposed to give some extracts from recent compositions which have been expressly written to encourage carrying into practice the principles advocated.

In an address before the House of Laymen for the Province of Canterbury on February 18, 1914, by the present writer—possibly the first time for about half a century since the subject of Church music was ever dealt with in the Assemblies of the Church, when Convocation, after a silence of three centuries, said something on the point and happily did nothing—he called attention to our inability, from lack of a suitable setting, to join in singing a Te Deum of thanksgiving, although Italian peasants were understood to be able to sing with fervour a simplified form of the theoretically well-known Ambrosian or authentic chant. This is doubtless identical with that edited by Dom Gregory Ould, O.S.B., as the 'Melody sung by the Roman people.'* After advocating an attempt to popularise the Ambrosian chant in its full form for general use and narrating the steps that he had taken in that direction,† he went on to say:

'It would be possible for this House, with the weight of the Convocations at our back, besides promoting the singing of this ancient music, to secure the composition by musicians who can do great things, of a standard Te Deum on modern lines with a broad melody for the people, responded to by the choir—this would be optional—in music of an exalted character on the antiphonal lines to which I have already made reference. . . . The ancient form is ready to hand through the labours of great English experts. The modern form has yet to be composed. If this House gives the backing required, I am prepared to approach some of our great musicians and negotiate matters. . . . The universal singing of these two settings, ancient and modern, would be merely a matter of organization, diocese by diocese, deanery by deanery, or parish by parish.'

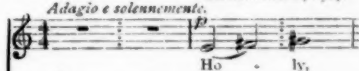
Not content with obtaining a well-nigh unanimous resolution of approval to the proposals made, the writer made out a specification of what he thought was wanted on the modern side of things, and submitted it to three eminent musicians, cathedral organists. One was frankly hostile to the idea, another non-committal, but the third was interested. Instead, however, of the last-named composing a Te Deum himself on the lines indicated, he advised the present writer to do so. With regret and misgiving he took the matter in hand, and made a commencement a few weeks before the war broke out. On that dire event happening, he expanded the form of the work, wrote concurrently in Latin as well as

English, made a prophetic provision for the variations in the American Prayer Book, and finished it in the first month of the war, as an initial war job, so that it might be available for thanksgiving purposes when the inevitable end came. The music of this pioneering experiment* takes the form of a composition for two choirs, one singing in harmony and the other in unison, or rather octaves, the latter leading a congregation. The choral part is optional and can be omitted, and the whole rendered without a skilled body of singers. On the other hand a congregation can be dispensed with, one side of the choir taking its place.

The first example is taken from a portion of the Te Deum which is admittedly capable of treatment in two directly opposite ways. Every composer of a Sanctus is familiar with it. The words 'continually do cry' and the context certainly suggest plenty of tone; but on the other hand the ascription of holiness to anyone is usually associated with devotional quietude. What is to be done? The writer was publicly rebuked at one of his recent lecture demonstrations for what he had done 'in the premises,' as exemplified below. He ventured to suggest that that was not the point of the lecture, and that moreover there were two recognised methods of treating the passage, and what was good enough for Sir Edward Elgar was good enough for him—adding that he would like to inquire whether the absence of Elgar's Hereford setting in F from so many cathedral lists was on account of its length and 'because of the Dean.' If so, somebody ought to go and do something. It is said that it is no answer to balance a long canticle with a short anthem. The Te Deum, in particular, must have a strict time limit. This would effectually rule out for all time such a masterpiece as Gibbons in D minor, when it becomes available. It is reported of Lord Palmerston that before advising the Crown on an appointment to a Bishopric, he put the following questions to the object of his favour: 'Can you suffer fools gladly?' 'Can you answer a letter by return of post?' Could not the Incorporated Society of Musicians, or the Royal College of Organists† suggest some suitable questions to be put to a prospective Dean, or Canon for that matter, by the Prime Minister of the day, to ensure that the nominee of the Crown had some fitness for the post, besides being mainly an exponent of or an experimenter in modernism, socialism, or pessimism?

As will be seen, the example contains specimens of contrasted and antiphonal treatment between the two choirs, and shows how the two can combine chorally, the unison singers doubling the alto part in octaves at 'Heaven and earth':

ROYLE SHORE, 1914.

CHOIR 1.
WITH PEOPLE.

CHOIR 2.



ORGAN.



* Novello.

† 'Diocesan Music,' No. 5; and 'Cathedral Series,' No. 8 (Novello).

* Novello.

Più mosso.
mf
Lord God of Sa -

p p
T. 1. Ho ly,
T. 2.

Più mosso.
mf

Lord

Heav'n and
God of Sa - ho - oth: Heav'n and

f

Occasionally the choir and congregation combine in a broad unison passage.

At a lecture by the present writer before the South London Society of Organists on April 20, 1918, on 'Choir vs. Congregation (Reconciliation or Rivalry),' at which examples were sung from the Widor Mass, quoted in the first part of this article, and his own Te Deum, the lecturer pleaded for the

'democratising of our choral music, and trusted that our great composers would seriously consider the possibilities of this form of composition, and apply it to music for the concert platform as well as church music. When we came to

celebrate the Peace after the war, it would be a misfortune if Te Deums and the like followed conventional models, whatever their musical merit might be. They might well provide a part for a unison choir—a mighty one for a place like St. Paul's—with which trained contingents from our naval and military forces, and war workers, could be associated. The effect of the choir proper would be heightened, for there was nothing more impressive in music than the contrast between unison and harmony, and their occasional combination.'

The possibilities held forth certainly attracted some of those present, and there was an encouraging sequel to the lecture. Under the guidance of the chairman, Mr. Stanley Roper, sub-organist of Westminster Abbey, the committee of the Society offered substantial prizes for settings of the Te Deum and Canticles embodying the features advocated in the lecture. The writer is now permitted to give extracts from one of the prize compositions, that from the pen of Mr. B. Vine Westbrook, which, it is hoped, will soon find a publisher. The first extract shows the combination between the two choirs in an effective manner, the longer notes of the unison singers contrasting well with the quicker movement of the choralists' parts:

Allegro. B. VINE WESTBROOK, 1918.

CHOIR 1.
WITH PEOPLE.

Heav'n and earth are
Heav'n and earth are

CHOIR 2.

Heav'n and
Heav'n and earth are

f

Heav'n and

Allegro. ♩ = 102.

ORGAN.

full of the ma - jes - ty of thy
full of the ma - jes - ty

earth are full of the ma - jes - ty of thy
full of the ma - jes - ty of thy

earth are full of the ma - jes - ty of thy

glo - ry. The glo - rious com - pa - ny.

glo - ry.

mf

Gt.

of the A - pos - tles; praise thee.

Gt.

The following example is from the concluding portion of the great Hymn, and admirably illustrates an effective way of treating its antiphonal structure :

B. VINE WESTBROOK, 1918.

The image shows a page from a musical score. At the top, it is titled "O LORD, SAVE THY PEOPLE" in a large, bold, serif font. Below the title, the tempo is marked "Moderato." and there is a small asterisk. The score is arranged in three systems. The first system is for "CHOIR 1. WITH PEOPLE." and features a single melodic line on a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics "O Lord, save Thy people:" are written below the staff. The second system is for "CHOIR 2." and also features a single melodic line on a treble clef staff with the same key signature and time signature. The lyrics "and" are written below the staff. The third system is for the "ORGAN." and features a two-staff arrangement (treble and bass clefs) with a key signature of one flat and a 2/4 time signature. The tempo "Moderato." is repeated above the organ part. The organ part includes dynamic markings such as "p" (piano) and "pp" (pianissimo), and a fermata over a triplet of eighth notes. At the bottom of the page, the text "Pod." and "senza org. ad lib." are visible.

O LORD, SAVE THY PEOPLE

Moderato. *

CHOIR 1. WITH PEOPLE.

O Lord, save Thy people:

CHOIR 2.

and

Moderato.

ORGAN.

Pod. *senza org. ad lib.*

bleſs Thine her-i-tage.

* Founded on the Sarum Epistle Tone.

In former days it is well remembered that St. Paul's Cathedral gave a very strong lead in the matter of Church music, and the action that it took—to give one instance only—in popularising the choral rendering of the Eucharist had remarkable results. Much that it then did, particularly in the treatment of Plain-chant, has however not to be reconsidered in deference to modern light. Until this leadership is restored again (which is much to be wished), it is very encouraging to note the inspiration which is coming from Westminster Abbey as a centre, under Mr. Nicholson's guidance. It is one of the hardest things in the world for a musician whose business in life it is to extract the uttermost musical farthing from a body of highly-trained singers, to interest himself seriously in parochial musical problems and the singing of the multitude, or even the semi-skilled. The late Dr. Sinclair was so sensitive on the point that he could not bear to hear the hymn-singing of a congregation in his cathedral, partly on account of its imperfections and partly on account of the bad choral balance that it set up. He had not realised the possibilities which it is the intention of these articles to make known generally, and how what he deprecated could be avoided if one got away from the normal cathedral model. As in hymn-singing, so with service music. Yet here is Mr. Nicholson, who probably, musically speaking, is quite as sensitive as our dead friend, going out of his way to combine choral and congregational principles in a *Te Deum** of thanksgiving recently composed. This was produced at the Abbey on May 9, at the annual Festival of King's College, the students singing the part of a unison choir intended to lead a congregation. The following example gives some admirably contrasted writing between the two groups of singers:

SYDNEY H. NICHOLSON.

DESCANT FOR
BOYS' VOICES.

CHOIR AND
CONGREGATION
IN UNISON.

ORGAN.

Majestic and not too fast.

The glorious com-pan-y of th'A-
Majestic and not too fast.

pos-tes: praise Thee

The music is laid out for a choir singing in unison, or rather octaves, some of the treble singers adding an optional descant in two parts. This at once discloses an apparent variation in the form advocated,

* The Faith Press.

and suggests that, when the idea is generally taken up by composers of skill, many unthought-of possibilities may be brought to light. The unwillingness of amateur choirs to sing anything in unison will, however, have to be taken into account.

At the end we have antiphonal treatment of the concluding Versicle and Response portion in Anglican chant form, freely treated to meet the character of the different verses. This shows also the possibility of an elastic form of modern chant for the *Te Deum*, a great need in view of the shortness of so many of the verses.

All interested in the reform of parochial music agree in deploring subservience to the cathedral model, but have nothing to suggest in its place, save, in the case of some, the use of Plain-chant, which can never be more than a partial substitute, and that only where the people have direct instruction in singing it. The Report of the Archbishops' Committee on the 'Worship of the Church' is no exception to this, and also takes no cognisance of Plain-chant save in the case of the Psalter, quite the most difficult and least attractive branch of the subject to handle in the interests of congregational singing, in the absence of properly marked psalters in the Prayer Book. The Report, on its musical side, if it is to be of any real service should be done nearly all over again, with the help of wider expert assistance, particularly after the way it has been dealt with by the Royal College of Organists. The remedy—so far as the Holy Communion, the *Te Deum* and Canticles in modern music are concerned—seems to lie in the proposals made in these articles. If there is any better suggestion to make, let it be heard. Composers should note the importance of considering the capabilities of a large body of unskilled singers, and not expect them to trip along too fast. The provision of handy books for the use of unison choir and congregation at a popular price will be almost a necessary feature. Both the present writer and Mr. Nicholson have kept this in view, the latter adding Tonic Sol-fa notation.

Of course music of this kind is not intended to be thrown at a congregation, expecting them to take part by merely hearing it frequently. The singing of the multitude is quite worth cultivating. Experience shows that something like 98 per cent. of people can sing a simple unison melody with a little help. What is really required is the organization in every congregation of a special body to form a subsidiary choir of unison singers to lead them. Half an hour before the Sunday evening service is an unoccupied time both socially and ecclesiastically. They could easily receive occasional instruction then, and sometimes unite with the rest of the congregation and the choir proper in a combined instruction at the close of the service, or in lieu of the sermon.

Mr. Ernest Newman has recently recorded in the *Birmingham Daily Post* his impressions of a great multitude singing, as follows:

'I was in Glasgow the week before last for the Competition Festival, and was greatly struck by two things—the knowledge of and love for the Scots folk-songs that the Scots people have, and the thrilling effect of what the Americans call community singing. I have rarely enjoyed anything so much in a concert hall as the singing of the splendid Hebridean tramping song ("The road to the Isles") by an audience that must have numbered well over three thousand people. . . . The thing is not so much the song as the singing—the unanalysable sense of uplift that one gets from being part of a crowd that is enjoying itself rationally. Provided the music be not actually banal, almost anything

with the right swing will do, though of course the better the popular music is the more pleased the musicians in the crowd will be.'

Cannot our cathedral organists, no friends as a rule to the singing of the multitude, follow the example set by Westminster Abbey, and go outside their traditions? Diocesan choral associations, instead of occupying themselves with propagating a mild representation of the cathedral service, might very well take up the new suggested form, and encourage the co-operation of subsidiary choirs. If they did this, many fine compositions from our leading composers would soon become available, and command ready publishers. An article in *The Times* of July 13 on 'The People's *Te Deum*' should stimulate interest and inspire composers to experiment. Choral music, instead of being the property of the few, would become the possession of the many, while nearly all could develop into performers according to their lights and skill, and opportunities for being trained. Modern musical developments have not much of a message for the multitude. Perhaps the writer's proposals may do something to supply this deficiency. If their practicability is doubted, then, in the ecclesiastical domain, he would refer doubters to the resolution passed by the Canterbury House of Laymen on February 18, 1914, and suggest that they should try to act up to it. It runs as follows:

'That the demand for more and better congregational singing would best be met, as a branch of practical Church music reform, by standardising certain suitable music, ancient and modern, for use by the people, with or without the help of a choir, publishing it in a handy form, and organizing the singing of it diocese by diocese.'

If, instead of talk about Church music reform, this resolution of five years ago had been seriously regarded and universally acted upon, our recent Thanksgiving Services would have gained greatly in impressiveness.

The Musician's Bookshelf.

BY 'FESTE.'

Probably the art of interpretation never had a greater exponent than Yvette Guilbert. It is difficult to understand a more complete contrast to the singers who capture the public ear mainly by a fine voice lavished on a safe and limited repertory. What is the secret of the wonderful Frenchwoman's success? While under her spell, we say at once 'personality,'—an obvious answer, which, however, is not complete. The rest of the secret is to be found in her book 'How to Sing a Song' (Macmillan), and may be summed up in two words—hard work. And yet no art is apparently so spontaneous as that of Yvette Guilbert.

Judged by ordinary canons, Guilbert has no remarkable singing voice. Apparently she regards a fine organ as a hindrance rather than a help to the singer of songs. She says:

If you want to make a real career as a singer of songs, the career of a *chansonneur*, you must have a long special voice-training. You must not be either a soprano or contralto, either a baritone, bass, or tenor, you must be a soprano and contralto, you must be a baritone, bass, and tenor, all in one. This will prevent you from singing a song as a 'uniform' work, like an operatic part. The singers who have what is called 'one register' normally placed, like operatic stars, are out of the question for the singing a song. Their voices

can be as fine as possible: if they are not multiple they will not be able to render the song justly, they will deform it by too rich or too stiff a voice—always limited to their 'register.' . . . The minute the *chansonneur* is limited, he is not any more a singer of songs. Because to sing songs means possessing all possibilities to sing all songs. *La Chanson* is not one song. *La Chanson* is multiple, and you must have multiple powers, multiple colours, multiple voices.

She goes on to say that early in her career she discussed this subject with Gounod and Verdi. The former said:

'Mademoiselle Yvette, for God's sake, do not take singing lessons. Your professor will kill your power of expression by giving you a "pretty voice," which means a "flat" voice. And then you will be one of the thousands. You will be like Judie, whose voice is pretty, charming, and nothing else. We have had Judies before Judie, and we shall have Judies after Judie. You yourself have created your style; preserve it.'

This seems a little hard on Judie, but it is true. We have Judies galore in England, where the public demands first, a pretty voice; second, a pretty face; third, a pretty song; fourth, an encore. When they call for anything like the variety of a Guilbert, and refuse attractive substitutes, a good many shutters will go up.

Verdi said much the same as Gounod:

'If we had on the operatic stage singers of songs such as you are, we would write music appropriate to the words; but we have only more or less beautiful voices for arias, and we write music for arias, arias to make shine the soprano, arias for the contralto, arias for the tenor, &c.'

Here, again, the public is a factor. It pays the piper and calls the tune. The tune that 'makes shine' the singer makes busy the box-office.

So much of Guilbert's success is due to her extraordinary variety of tone-colour that we should have been disappointed had she not given the subject ample treatment in this book. This treatment takes the practical form of exemplification, some of her most successful songs being considered in detail. Here are some of her picturesque suggestions for the requirements of 'La Légende de Saint-Nicolas': 'Neutral voice; white voice; with a hard, brown voice; red voice, luminous, nobly-posed, grave register; humble voice, submissive to the saint; imperative voice, large, grave, severe, and accusing; voice exasperated by emotion in face of the accusation of the saint and his revelation of the crime.'

And here are the final lines of the song with directions as to voice:

Interpreter.

(Voice veiled by the emotion of the miracle which is going to be accomplished.)

Et le Saint étendit trois doigts,
Les petits se relèvent tous les trois !
Il était trois petits enfants
Qui s'en allaient glaner aux champs.

First Child.

(Voice of about ten years.)
Le premier dit . . . J'ai bien dormi !

Second Child.

(Voice of about seven years, high-pitched.)
Et moi ! dit le second, aussi !

Third Child.

(Very high, like a baby.)
Je croyais être au paradis !

The interpolation and treatment of refrains is a fascinating section. Madame Guilbert tells us why she added the watchman's calling of the hours in *Le voyage de Joseph et Marie à Bethléem*. On paper it looks bald enough, but none of us who have heard her delivery of the legend are likely to forget the wonderful effect of

'Le crieur de nuit : il est 6 heures.'

How little the printed page can convey in this respect is shown in 'Coming thro' the rye.' On the face of it, we may object to the suggested interpolation of 'Why not?' at the end of most of the lines, but we know that such things, as done by Guilbert, became vital, whereas the ordinary singer or reciter would make them merely an irritating impertinence. Printed advice on interpretation is dangerous if taken too literally: it must be regarded as merely suggestive.

Having given this little taste of the contents of the book, I must be content with indicating the principal heads: How to create atmosphere; The expression of the different forms of tragedy; The comic spirit; The plastic art; The development of the faculty of observation; Musical rhythm; Tempo in declamation; Facial mimicry; Magnetism and charm. In leaving this engrossing book, I cannot do better than quote from Mr. Clayton Hamilton's Preface:

The author of 'How to Sing a Song' is not accustomed to write books, nor does she aspire to any literary laurels. Furthermore, in the present instance, she is writing in an unfamiliar language, less fitted than her own to express the many movements of a mind that is peculiarly and typically French. Yet, to me at least, this little volume reveals many of the most essential traits of literature. It is not so much a text-book as a personal expression of the ecstasy of a great artist in the propagation of her craft. Much of it, unconsciously, is autobiographical; and even when the author endeavours to be most strictly didactic, the perfume of her personality irradiates her writing.

It should be added that there are many admirable illustrations of gesture, facial expression, and costume, as well as music.

The volume containing the 'Proceedings of the Musical Association,' Forty-fourth Session, 1917-18, is now published (Novello & Co.). It contains papers on 'The Clock Jacks of England' (W. W. Starnier); 'A National Music-Drama: the Glastonbury Festival' (Rutland Boughton); 'Violins, old and new' (Towry Piper); 'Some Acoustical Properties of Wind Instruments' (Ralph Dunstan); 'Bach's Cantata Libretti' (C. Sanford Terry); 'Classicism and False Values' (G. H. Clutsam); 'Modern French Organ Music' (Harvey Grace); 'The Genevan Psalter of 1562' (G. R. Woodward); and 'Eurhythmics' (Emile Jaques-Dalcroze).

There are few palates that cannot find attractive fare here. For myself, I have taken special pleasure in Mr. Clutsam's outspoken paper on the fetish of classicism. His estimate of Beethoven's fifth Symphony will be generally endorsed in a few years' time.

In the June *Bulletin* of the British Musical Society appears a paper by Bernard Shaw, entitled 'Starved Arts mean Low Pleasures.' This is a truly Shavian utterance which deserves the widest publicity. We shall all find points of disagreement, of course. Some of our classic-worshippers, for example, will pooh-pooh the following:

How many people are aware of the fact that the British Isles can put into the field about forty living composers of serious music without counting those 19th-century composers whose names are well known to the public, such as Elgar, Stanford, Parry, Cowen, Bantock, Delius, and others? It is not only possible to find enthusiastic musical amateurs who do not know this, but positively difficult to find any who do know it.

What is the remedy? Mr. Shaw says, 'more performances, more publications, and more advertisement.' After girding at the lack of enterprise shown by concert-givers, he points out the importance of following up performance by publication in vocal score, in transcriptions for pianoforte solo and duet, and in pianola rolls, quoting Wagner's commonsensible remark that music is kept alive on the pianofortes of the amateurs, and not by commercial performances. Mr. Shaw thinks British music will never have a chance so long as we continue to be 'a people of low pleasures.'

We are a people of low pleasures because we are brought up to them: the British working man finds the public house and the football field offering themselves to him insistently at every turn; and the British gentleman is actually forced to spend his boyish leisure at cricket and football before he enters an adult society in which he cannot escape hunting, shooting, bridge, and billiards, though he can go through life as a complete gentleman without hearing a Beethoven Sonata in any other form than that of a disagreeable noise which he forbids his daughters to make in the schoolroom except during the hours when he is usually out of doors.

There is surely some over-statement here. Mr. Shaw evidently does not know of the large and increasing place music plays in our public schools. He would be astonished at the number of music lessons given, and at the excellent programmes performed at school concerts. The old days when school-boys were encouraged to regard musical proficiency as effeminate are gone, though the gain will not be apparent in adult circles for a few more years. Mr. Shaw will then be no longer able to say crushingly:

If you eliminate smoking and the element of gambling, you will be amazed to find that almost all the Englishman's pleasures can be, and mostly are, shared by his dog.

Happy dog, and, on the whole, not unhappy Englishman!

Altogether, a stimulating paper. I hope the British Music Society will keep the quality of their pamphlets up to that of the two already published. A set of them will be a valuable addition to the bookshelf, and I am carefully and confidently keeping my copies.

The literary results of the war are many and varied, but perhaps the most significant work was in the lyrical field. Nothing in the history of poetry has been more astonishing than the facility with which young soldiers who had never hitherto dealt in numbers, began to burst into song. In the ordinary way, such work would not call for consideration in these pages. I have, however, received three little books that have claims on musical grounds. I can spare space for no more than commendation to the reader of verse. They are 'Sandbag Ballads,' by Cecil Barber (Elkin Matthews); 'War's Embers,' by Ivor Gurney (Sidgwick & Jackson); and No. 5 of 'Voices' (Henderson, 66, Charing Cross Road). Mr. Barber is a musician who has contributed to this and other musical journals; Mr. Gurney is, or was, a student at the R.C.M.; 'Voices' is a lively little literary journal, chiefly devoted to poetry, and is edited by Thomas Moulit, who is also not unknown in the musical world.

The twenty-second number of the *Journal* of the Folk-Song Society is even more interesting than usual. It concerns itself almost entirely with street cries, chiefly London, and very fascinating some of the examples are. They range from well-organized melodies, such as 'Toy lambs' and 'Rosemary and bags,' to the plainsong-like inflections of the chairmender's cry and 'Lettuces and shrimps.' The *Journal* contains also some interesting notes on fragments of tragic ballads and folk-tales preserved in children's games.

A SERVICE BAND CONDUCTOR.

In theory, Service bands exist for the entertainment of the Army and Navy, and if they played to nobody else, criticism would be out of place. In practice, however, they provide music for a very large section of the public, and as caterers for the multitude they incur a responsibility that seems to be imperfectly realised in some cases. Too many Service band programmes appear to be drawn up on the easy assumption that the public has little use for any music other than musical comedy selections and rag-time. Let it be said at once that the bandmasters are not entirely to blame. There are various reasons why they play so much trivial music. Neither they nor their bands like it, we believe, and numerous complaints from their hearers warrant the assumption that the public would prefer something better. The subject is so important that we hope to return to it shortly. Meanwhile we have recently had good proof that although bandmasters are very far from being free agents in their choice of music, a good deal may be done by the individual possessed of enthusiasm and courage.

During a recent stay at Portsmouth we heard so much of the excellence of the work of the Royal Marine Light Infantry Band (Portsmouth Division) that we paid an inquiring visit to Forton Barracks, Gosport. We arrived just as the band was in the final stages of a practice. Nevertheless the bandmaster, Mr. B. Walton O'Donnell, and his players followed up their courteous welcome by giving a brilliant little concert, leaving the selection of the programme to the visitor, who, being in the mood for something cheerful, chose Dvorák's 'Carnival' Overture, the Ballet music from 'Prince Igor,' German's Welsh Rhapsody, and Elgar's Imperial March. To these were added a picturesque pair of Irish Sketches by the conductor, and two dainty little pieces for strings by Band-Sergt. Ramsay, a L.R.A.M. who, when he is not composing, or playing the 'cello or the saxophone, is a local organist. With the handiness to be expected of Marines, the players performed both as military band and orchestra. The performances were excellent, especially in music of a brilliant and strongly-rhythmic character. Mr. O'Donnell's conducting was enthusiastic, alert, and flexible.

We had some talk with him afterwards, and inevitably the main topic was the repertory. Mr. O'Donnell believes in good programmes, in which the light music shall be worthy of the rest of the scheme. 'If we want a contrast to a serious symphonic item,' he said, 'we can surely obtain it without descending to rag-time or a revue selection, or some vapid waltz from a musical comedy.'

'But can you avoid the descent?' we asked. 'Aren't the entertainment managers at holiday resorts a difficulty?'

'As a rule, of course, they think that light music must be more or less drivelling,' he replied; 'but we manage to get our own way, though it means a stiff tussle at times. Here are two typical orchestral programmes, played recently at Pier concerts, and thoroughly appreciated':

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| 1. Overture, 'Bartered Bride' | Smetana |
| 2. Scotch Rhapsody, No. 1 | Mackenzie |
| 3. Largo and Scherzo from the 'New World' Symphony | Dvorák |
| 4. Shepherd Fennel's Dance | Balfour Gardiner |
| 5. Capriccio Italien | Tchaikovsky |
| 6. Two Arabesques | Debussy |
| 7. Rhapsodic Dance, 'The Bamboula' | Coleridge-Taylor |
| 8. Norwegian Rhapsody | Svendsen |

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| 1. | Overture, 'Cockaigne' | Elgar |
| 2. | Two Dances | Brahms |
| 3. | 'Ride of the Valkyries' | Wagner |
| 4. | Welsh Rhapsody | E. German |
| 5. | Two Irish Tone Sketches | B. Walton O'Donnell |
| 6. | Scènes Napolitaines | Massenet |
| 7. | (a) Mock Morris | Grainger |
| | (b) Shepherd's Hey | Grainger |
| 8. | Marche Slave | Tchaikovsky |

'The band repertory contains practically all the standard Symphonies, Overtures, and Suites,' he went on. 'There is a long list of operatic extracts, chiefly drawn from Puccini, Ethel Smyth, Wagner, Wolf-Ferrari, Mackenzie, Bizet, Leoncavallo, Berlioz, &c. The miscellaneous items are a well-varied batch, with a good proportion of native works by Mackenzie, German, Stanford, Coleridge-Taylor, Balfour Gardiner, Elgar, Grainger, Corder, Sullivan, Dunhill, Cowen, Quilter, Eric Coates, Foulds, Ansell, and Landon Ronald. Apropos native music, we are always glad to help young British composers by playing new works, and giving the best of them a place in our repertory.'

We asked for particulars as to the strength of the band.

'The official complement is forty,' he replied. 'The demand of an orchestral as well as a military combination from this number calls for "double-handed" efficiency from the majority of the men, and is a severe tax on the time available for practice. We play as a military band chiefly in the summer. Here are two specimen military band programmes :

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| 1. | Imperial March | Elgar |
| 2. | Caucasian Sketches | Appolito-Ivanov |
| 3. | 'Entry of the Gods into Valhalla' | Wagner |
| 4. | Ballet music to 'Prince Igor' | Borodin |
| 5. | Solveig's Song (cornet solo) | Grieg |
| 6. | Suite, 'Pantomime' | Lacome |
| 7. | Prelude to 'Nadeshda' | Goring-Thomas |
| 8. | Rhapsody No. 1 | Liszt |

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| 1. | Overture, 'Macbeth' | Sullivan |
| 2. | Two Slavonic Dances | Debussy |
| 3. | Selection from 'Manon Lescaut' | Puccini |
| 4. | Bourrée et Gigue | E. German |
| 5. | Theme and Variations | B. Walton O'Donnell |
| 6. | Scena, 'Benediction des Poignards' | Meyerbeer |
| 7. | Suite, 'The Pixies' | Dunhill |
| 8. | Valse from 'La Belle au Bois dormant' | Tchaikovsky |

We asked Mr. O'Donnell as to the more recent activities of the band.

'In July last year,' he said, 'we were in frequent attendance at the Royal Pavilion during the King's visit to Aldershot, and I had the honour of being presented to His Majesty. A few months ago we made a tour in Belgium, and had splendid receptions, especially in the mining districts, where we found the people very keen musicians. The smallest of towns in the Borinage has an orchestra, a "military" combination, two or three choral societies—all with anything from sixty to a hundred and twenty performers—and a military "fanfare" or brass band. We found the best classical and modern music most highly appreciated in this district. Owing to the cost of railway travelling we have lately been forced to confine our work to towns on the South Coast, with occasional visits to such places as Cardiff, Leeds, and Birmingham. We look forward, however, to being able to give a London performance in the near future.'

We left the barracks after a most interesting morning, taking with us a lively impression of a fine band and an enthusiastic and cultured bandmaster. We obtained also a photograph of Mr. O'Donnell, and some details of his career. He is still a young man, but his musical past is fairly long and decidedly brilliant. Here is a compressed biography: Born

July 28, 1887, at Madras; began study of pianoforte at six, and 'cello at nine; at twelve won Coulson Scholarship for 'cello at Royal Irish Academy of Music, Dublin; two years later was awarded first of Ada Lewis scholarships for 'cello at R.A.M., London; spent ten years at R.A.M. as student and teacher; during the first three years received awards for 'cello, pianoforte, harmony, composition, &c., and made many appearances at orchestral and chamber concerts; was a glutton for prizes and scholarships, taking the orchestral scholarship for 'cello, 'Bonamy-Dobree' prize, Society of Fine Arts medal for 'cello, 'Hine' Gift and 'Charles Lucas' prize for composition, 'Charles Rube' prize for chamber music, 'Dove' prize for general excellence, and Triennial



MR. E. WALTON O'DONNELL.

Medal of the Worshipful Company of Musicians for the most distinguished student; elected A.R.A.M. in 1908; met with much success as 'cello soloist in London and provinces. Attracted by possibilities of military band music (strong family leanings that way, two brothers, P. S. G. O'Donnell and R. P. O'Donnell, being conductors of Royal Marines, Plymouth, and 21st Lancers respectively), he joined the Army—21st Lancers—in 1911, going to Kneller Hall in 1912. Here he resumed prize-taking habits, receiving the medal of the Worshipful Company of Musicians; was appointed to 7th Hussars in 1914 and proceeded to India; at the end of 1917 returned to England, and succeeded Major George Miller as Director of the R.M.L.I. Band; has done a good deal of composition (he was a pupil of Corder), including a Fantasy for 'Cello and Pianoforte commissioned by Mr. W. W. Cobbett.

With his all-round qualifications, Mr. O'Donnell might have become a successful soloist, orchestral conductor, composer, or teacher. For the sake of popular musical taste we are glad he has chosen the career of Service bandmaster. He has not been long in proving that such 'bands, like first-class civilian orchestras, need not be content with following public taste: they should at least keep abreast, and be prepared on occasion to lead the way.

DEBUSSY AS CRITIC.

M. CROCHE ON SUNDRY SUPERSTITIONS AND

AN OPERA.

I had stayed until late one autumn evening in the country, irresistibly enthralled by the witchery of the ancient forests. From the yellow, fallen leaves, commemorating the glorious agony of the trees; from the tranquil Angelus, enjoining the fields to slumber, emanated a gentle, persuasive influence, lulling one's senses to complete repose. The sun was setting solitary, and not a single peasant thought of placing himself in a photographic attitude in the foreground. Men and beasts were returning peacefully homeward, having accomplished their unassuming tasks, which possess a special dignity, since they solicit neither approbation nor disapproval. Very remote seemed those discussions on art in which the names of celebrated men sound like 'high words.' The horrid little insidious 'first night' fevers were forgotten. I was alone, and feeling delightfully disinterested. Perhaps I never loved music so well as at this time when I was not hearing any talk about it. I could realise it in its complete beauty, no longer parcelled out in little meagre or redundant symphonic and lyric fragments. I thought now and again of M. Croche: he has a certain erect, phantasmal appearance, which one can adapt to any landscape without obscuring its lines. Nevertheless, I had to quit the happy tranquil scene and retrace my steps, urged by that obsession of the town which forces so many people to imagine it is better to be crushed out of existence than not to take part in the 'movement' of which they are, however, the rueful and unconscious instruments.

I was walking along the monotonously elegant Boulevard Malesherbes, when I beheld the neat silhouette of M. Croche. Availing myself of his unconventional ways, and without any formalities, I walked on by his side. A quick look of recognition assured me of his acceptance of my company. He soon began to talk in that remote-sounding, asthmatic tone of voice, which, accentuated by the raw atmosphere, lent a strange quality of sound to his least remark: 'Among the institutions which France holds in honour is there any, do you think, as absurd as that of the Prix de Rome? I know this has been often said and still more often written, and without any apparent result, since it continues to flourish with the deplorable obstinacy that is characteristic of ridiculous ideas.' I ventured to remark that in certain circles it had become a kind of superstition; whether one had or had not gained the Prix de Rome settled the question of possessing talent one way or another. The proceeding might be a somewhat uncertain one, but, anyhow, it was convenient, and the accounts prepared for public opinion were easy to keep up. M. Croche whistled under his breath; but quite to himself, I think. 'Yes, you have had the Prix de Rome. Observe, Monsieur, that I most certainly admit that facilities are thereby given to young people to travel quietly in Italy, and even in Germany. But why limit them to these two countries? And, very especially, why give them that hapless diploma, identifying them with prize stock? Besides, the phlegmatic way with which these academic gentlemen designate from among these young people one who shall be considered an artist, struck me as being very ingenuous. What do they know about it? Are they quite certain they are artists themselves? From whom do they derive the right to direct a destiny so fraught with mystery? Really they would be better

advised, in such cases, to revert to the old game of drawing lots with straws. Who knows! chance is sometimes very psychical. . . . But one must think of some other plan. . . . It is better not to adjudicate on works written to order and of a form which makes it impossible to tell exactly if these young people do know their métier as musicians. If it is absolutely necessary to give them something, let it be a high-grade certificate of studies, but not a fancy certificate, for that is foolishly grotesque! This formality fulfilled, let them travel over Europe, choose their own master, or, if they can, let them find a worthy man who would teach them that art is not necessarily confined to monumental institutions that are subsidised by the State!'

M. Croche broke off with a painful cough, blaming his cigar. . . . 'It is a struggle,' he said, and pointing to his cigar, which was extinct, he reproached me ironically for talking too much, warning me that he would end by burying me under the 'accumulations of cigar-ash.' 'You must admit it is a charming pantheistic funeral pile; it intimates very gently that one must not imagine oneself of any great account, and that one should look upon the shortness of life as the most efficacious lesson.' Then, turning hastily to me: 'I was at Lamoureux's concert the day your music was hissed. You should feel grateful to those people for having been sufficiently excited to endure the fatigue of blowing into keys, which are usually useless as hostile weapons; they are generally supposed to be domestic instruments. It is much better to whistle through the fingers, after the fashion of the young butcher boys. . . . [one never ceases to learn. . . .] On this same occasion M. Chevallard was again remarkable for his marvellous and many-sided understanding of music. He seemed to be playing the Ninth Symphony for his own separate pleasure, so much vigour did he put into his individual way of conducting it: it was above and beyond all customary praise.'

I could but acquiesce, only adding that making music for no other consideration than to serve the art to the best of my ability, it stood to reason that I had to run the risk of displeasing those who cared for 'one kind of music' to the extent of remaining jealously faithful to it in spite of its wrinkles and its paint.

'The people of whom we were speaking,' he resumed, 'are not the culprits. You should blame the artists who perform the weary task of serving the public and keeping it in rueful apathy. To this wrongdoing one must add the fact that those artists did enter the strife for a while, just long enough to gain a place in the market; but as soon as the sale of their product was assured they quickly retreated, seeming to beg the public's pardon for the trouble it had had to traffic with them. They turn their backs resolutely on their own youth and stagnate in their success, incapable of working their way to the glory fortunately reserved for those whose lives, devoted to the quest of a myriad impressions and unceasingly diversified forms, have terminated in the blissful knowledge of having fulfilled their true vocation; these obtain what one might call the "rearguard" success, if the term "success" did not sound despicable when placed by the side of the word "glory."'

'Finally, to lay stress on a recent example, I find it difficult to conceive how it is possible to preserve one's respect for an artist who was once so full of enthusiasm and sought only for rightful fame. . . . I have a horror, Monsieur, of sentimentality! But I wish I could forget that his name is Camille Saint-Saëns.' I replied simply, 'Monsieur, I have heard "Les Barbares."' He rejoined, and with more feeling than I had suspected him capable of: 'How is it possible to

go so far astray? How can he forget that he helped to make Liszt and his tumultuous genius known, and that he worshipped the good old Bach? Wherefore this unhealthy craving to write operas, lowering himself from Louis Gallet to Victorien Sardou? Why does he propagate the detestable fallacy that one must write "for the stage," which will never be equivalent to writing music?

I tried timidly to put forward one or two arguments, such as 'Are these "Barbares" worse than some other operas which you have not mentioned? Or ought we, on account of it, to forget all that Saint-Saëns was?' M. Croche interrupted me quickly: 'This opera is worse than others because it is by Saint-Saëns. He owed it to himself, and still more to his art, not to set that novel to music. It has been said that an archaic aroma pervades the whole of it, including the farandole; and that it is a faint echo of that "Street in Cairo" which was the one success of the Exposition of 1889. But its archaism is dubious. The whole of it shows a laboured striving for effect prompted by a libretto in which the "jokes" for the suburbs naturally make the music ridiculous. The acting of the singers, the staging (for all the world as if it was meant for a sardine-box), of which the opera-house sullenly keeps the tradition, destroy the whole spectacle and all hope of art. Some good friend should tell him that he has composed enough music, and that he would do better to revert to his old rôle of explorer.'

I offered M. Croche another cigar, hoping he would continue the conversation; he took it, saying, by way of farewell: 'Excuse me, Monsieur, but I would rather not spoil this one . . .'

As I had walked some distance past my house, I retraced my steps, ruminating on the querulous impartiality of M. Croche. On the whole I think it was tinged with that vexation of spirit that we get from people we have greatly loved in bygone days, from whom the slightest sign of change seems tantamount to treachery. I tried also to picture M. Saint-Saëns on the night of the first representation of 'Les Barbares,' remembering, amid the applause that greeted him, the sound of the hisses on the occasion of the first performance of the 'Danse Macabre,' and it pleased me to think that remembrance was not displeasing to him.

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Translated by Mrs. F. Shirley Liebich (Copyright).

MUSIC IN ENGLAND DURING THE FIRST HALF OF THE SIXTEENTH CENTURY.

BY JEFFREY PULVER.

James Anthony Froude, in the first chapter of his 'Reign of Henry VIII,' says:

We allow ourselves to think of Shakespeare or of Raphael or of Phidias, as having accomplished their work by the power of their own individual genius; but greatness like theirs is never more than the highest degree of an excellence which prevails widely round it, and forms the environment in which it grows. No single mind in single contact with the facts of nature could have created out of itself a Pallas, a Madonna, or a Lear; such vast conceptions are the growth of ages, the creation of a nation's spirit; and artist and poet, filled full with the power of that spirit, have but given them form, and nothing more than form. Nor would the form itself have been attainable by any isolated talent. No genius can dispense with experience; the aberrations of power, unguided or ill-guided, are ever in proportion to its intensity, and life is not long enough

to recover from inevitable mistakes. Noble conceptions already existing, and a noble school of execution which will launch mind and hand at once upon their true courses, are indispensable to transcendent excellence; and Shakespeare's plays were as much the offspring of the long generations who had pioneered his road for him, as the discoveries of Newton were the offspring of those of Copernicus.

In no branch of English art is this statement more happily illustrated than in music. The 'transcendent excellence' of our Elizabethan musicians was the 'offspring' of the 'noble conceptions' of the school of the dawning 16th century. In the first half of that century England possessed a school of music that was able to stand alone and unaided. While all Europe was dependent upon the Low Countries for chapel-masters, instrumentalists, and composers, this island was able to supply its own musical requirements if needs were, and supply them efficiently. It would be idle to institute comparisons between the musicians of Henry the Eighth's reign and their contemporaries of the Netherlands; such a comparison would only resolve itself into an unprofitable counterbalancing of excellences and shortcomings. Though in greatness of conception and breadth of outlook the Englishmen of that reign were surpassed by the Flemings, yet our native composers could show harmony and rhythm, firmness of handling, and dignified and artistic workmanship that made the English school, as Ambros rightly and justly observes, the sister of that of the Netherlands. We find in the music of England, at that period, a directness of purpose, a serious and learned handling of an art in which its exponents—in thorough keeping with the trend of contemporary thought—endeavoured, and successfully, to adhere to strict science, even at the expense of suppressed fancy. 'Cold understanding,' as Ambros has it, seems to be the keynote of this music, rather than unbridled emotion; dignity rather than warmth; a deep, true, and honest feeling rather than a superficial passion. In the Netherlandish school this simple dignity only shines through an intricate tracery of rich counterpoint; the English school of the early 16th century is rather characterised by conscientious workmanship, clean-cut technic in the smallest details, and purity of phraseology. All this gave our music 'a solid dignity which secured for it a place in the front rank of true art-works' (Ambros). It proves the point when we remember that the musicians of England at that time were the only ones outside of the Netherlands who attained to anything like the high position held by the latter country. Compared with Josquin, Fayrfax, Cornish, and others may not achieve pride of place; but then no one else in Europe did that. In such a comparison Adam of Fulda and Henry Isaac would fare no better. Of course, the great influx of foreign musicians into England during the reign of Henry VIII. could not possibly have left our music uninfluenced; but although the products of their respective countries were assiduously practised here, they did not materially change the broad outline of our style, but rather only rounded off the rough corners bred of insularity. In small matters the Italians and Frenchmen brought a certain lightness and variety, and it is only in the matter of a dance-form that Diligence, in his address 'to the famous peopel' (in Sir David Lindsay's play, 1540), says: 'Menstral blow up one Brawl [Branle] of France.' In instrumental music especially we progressed in the first half of the 16th century, and, as Henry Davey remarks, 'about 1530 the Flemings were equalled, and England was again the most musical of nations until Palestrina in 1561 began the 161 years of Italian supremacy.' Vocal music was revived earlier, and Burney says: 'I have not only seen Masses in four,

five, and six parts, composed by the natives of England, which are equally ancient with those on the Continent, but secular songs, in our own language, of two and three parts and in good counterpoint, of the 15th and beginning of the 16th century.' The comparatively high grade of the music of early Tudor England formed the gauge for the excellent—nay, unequalled for its period—music of the Elizabethan era. It is a period that contains Hugh Aston, Cornyshe, Fayrfax, White, Tallis, Taverner, and many others, and thus merits more than passing attention.

Of the musicianship of the King himself, of the music at his Court, and in his Chapel, I have treated at another place (*Monthly Musical Record*, February, 1913). To show how closely Henry VIII. followed in the footsteps of his predecessor I need only quote one or two entries in the Book of Privy Purse Expenses of Henry VII. In 1501 (May 21) we find the entry: 'For a Lute for my lady Margaret [the King's eldest daughter, then about twelve years old, afterwards Queen of Scots], 13s. 4d.' On December 4 of the same year £2 was paid 'To the Princesse stryng Mynstrels at Westminster.' In 1502 (January 7): 'To one that sett the Kings Clevecordes, 10s. 4d.'; and on February 4: 'To one Lewes for a Morris daunce, £1 13s. 4d.' In 1504 (March 6): 'For a pr. of Clavycordes, 13s.' and on the same date 'To John Sudborough for a songe, £1.' In 1505 (July 25): 'To the Gentylmen of the Kinges Chapell for a drinke with a bucke, £2' was paid; and on August 1 of that year 'For a lute for my lady Mary, 13s. 4d.' Besides these there are entries referring to payments of sums of money to 'Waytes' of different towns, to bagpipers, harpers, &c. Music was ingrained in the national character; nothing was done without it. Our chroniclers have left us a sufficiency of accounts of masques and plays acted at Court, in the palaces of the nobility, and for the people; and when the King (Henry VIII.) sent a couple of English noblemen to accompany the Venetian Embassy to Greenwich to witness the May-day celebrations (1515), the very woods hid organists, singers, luters, and flautists.

The English youth of the period was required to take music in his curriculum while he was passing through his years of study; and thus were laid the foundations of the Elizabethan edifice. Richard Mulcaster, Edmund Spenser's headmaster at the Merchant Taylors' School, was 'an enlightened teacher . . . who urged the importance of instruction in music and singing' (Sir Sidney Lee), and it was teachers such as these who prepared the mind of the coming generation for the glorious music of England under Elizabeth. Sir Thomas Cromwell was likely to have been unusually careful in his children's training; and in a letter written by the tutor (Henry Dowes) of his son (Gregory Cromwell) we read that the youth studied well and that 'the residue of the day he doth spend upon the lute and virginals.'

To regard the music of Sir Thomas More from the point of view of intrinsic merit may not be worth our while, for, as far as we know, there is no evidence of his having attained to the degree of musical knowledge reached by his royal executioner. But as an example of a class—studious, learned, politically and economically-occupied—he may stand as a type. As he viewed music, many of his contemporaries in his position did also, and in treating of him in this aspect we learn of the status of music in many similar houses. Already early in life More would 'suddenly step in among the players and masquers who made merriment for the Archbishop [Cardinal Morton, in whose household young More was], and, never studying for the matter, would extemporise a part of his own presently among them.' Erasmus, who loved

More so well that he once wrote: 'My affection for the man is so great that if he bade me dance a hornpipe, I should do at once what he bid me,' gives us some information of the music made in More's household. He taught his first wife, an utterly uneducated woman, something of books and music, and thus made of her a true companion. His second wife he made to learn the 'harp, cithern, guitar, and (it is said) the flute, and practise in his presence every day' (Lee). At dinner and supper he entertained his family with high moral purpose; he allowed them, for their recreation, to sing or to play on viols. Lee tells us further that More seldom missed attendance at the Chelsea Parish Church, and would sing in the choir, wearing a surplice. The musical establishment of Cardinal Wolsey was on a lavish scale. 'Of singing priests' he had 'ten, besides a Master of the Children.' In addition, 'The Seculars of the Chapell, being singing-men, twelve; singing children, ten, with one servant to waite upon them' ('Life of Wolsey,' by his Gentleman-Usher, Cavendish). In the matter of expenditure, if not of musical excellence, too, the Cardinal's music could not have been far behind that of the King.

(To be continued.)

THE ALHAMBRA SEASON.

Several more or less familiar ballets have been added to the répertoire of the Diaghileff Ballet at the Alhambra, but the interest in them has been overshadowed by the success of a brilliant new production, 'La Boutique Fantasque,' the first that these gifted people have actually 'created' in England. The music is taken from the slight but amusing pieces with which Rossini used occasionally to surprise the many friends who gathered round his luncheon table at Passy. This was after he had definitely abandoned his operatic career, leaving a projected 'Faust' unfinished. The pieces bear mostly humorous titles, and some of them contain sly musical references to his contemporaries. They are French rather than Italian in character, and at moments even foreshadow the coming of that other jovial musician, Emmanuel Chabrier. More frequently, however, they reveal an affinity with Offenbach, for whom Rossini had a warm admiration. In fact the number which serves for a Can-can is entitled 'Caprice Offenbachique.' It would be easy to belittle this amiable musical persiflage, but it is not unworthy of the best period of the opéra-bouffe, and consequently well in keeping with the period portrayed in the ballet, which is that of the Second Empire in France, or the Mid-Victorian in England. One need only place these two designations side by side to realise its paradoxical quality. It is at the same time naive and artificial, austere and frivolous. It is this paradox that has attracted both André Derain, who has designed the scenery and costumes, and Massine, who has planned the choreography. The former in some measure continues the paradox, for he is a classicist in colour and design and a neo-primitive in expression. Massine, on the other hand, concentrates upon reality as he sees it and feels it through the medium of the conventions of 1865. The result is a remarkably harmonious piece of merriment, in which the various elements dovetail with a completeness that suggests one controlling mind. Even Ottorino Respighi, who has scored Rossini's pieces, is influenced by it, for he has resisted all temptations to make orchestral effects which might be clever though incongruous, and has produced a score which has just the right lucidity.

The dancing is, of course, wonderful. The story, which takes place in a toy-shop, has by now been told

and re-told. The separate numbers danced by the dolls are too numerous for detailed mention. Of them all it is the Can-can of Mlle. Lopokova and M. Massine which is the gem. The popular success of this fascinating production has been commensurate with its artistic value. All London flocked to see it.

The other ballets added to the list are 'Narcisse,' 'Cleopatra,' 'Thamar,' and 'Midnight Sun,' in the last of which Madame Zoia Rosovsky once more sang the two charming songs from Rimsky-Korsakoff's early opera 'The Snow-Maiden.' The music of 'Narcisse' is by Tcherépnin, who has used great skill but somehow contrived to fall between two styles.

The new ballet 'The Three-cornered Hat,' music by Manuel de Falla, was produced too late for inclusion in this notice.

The symphonic interludes remained a striking feature of the Alhambra programmes, and have included several novelties. Unfortunately, the habit of listening to music in a theatre has not yet gained the more fashionable part of the audience. To hear to advantage one must migrate to the upper regions, where democracy enforces respect alike for art and for other people's enjoyment. The unfamiliar Russian works included Liadoff's rustic scene 'Près de la Guinguette'; Glinka's Caprice Brilliant on the theme of the 'Jota Aragonesa'; Dargomijsky's Fantasy on Finnish themes, which is astonishingly modern considering its date; Moussorgsky's Intermezzo in modo classico (which, despite its title, is thoroughly Russian—the composer himself having afterwards revealed the source of its inspiration—and is fully described in Calvocoressi's book); the Scherzo from the Symphony in E flat which Stravinsky wrote when still a student at the Petrograd Conservatoire; and Rimsky-Korsakoff's 'Chanson Russe,' which is an orchestral version of 'Doubinouchka,' a revolutionary song of Russian workmen which was strictly forbidden under the Tsarist regime, and which involved the composer, not for the first time, in some trouble with the authorities.

The French works added to the list include a charmingly scored dance, based on folk-tunes of the Languedoc, which forms an interlude in Deodat de Séverac's opera 'Le Cœur du Moulin'; a clever orchestral version by Ernest Ansermet, the conductor of the Ballet orchestra, of two of the Valses Romantiques which Chabrier wrote originally for two pianofortes; and an orchestral version of Ravel's 'Alborada del gracioso.' It is obviously impossible in the space at our disposal to consider so many works in detail. The mere enumeration of them is sufficient to show how interesting these interludes have been, and how attractive to musicians in these days when the prohibitive cost of rehearsals deters the standard orchestras from introducing many new works at their concerts.

We have reserved two English novelties for the end, one of which need receive little comment here, as it was reviewed in the July number of this journal. It is Eugène Goossens's 'Four Conceits,' of which he conducted the first performance, M. Ansermet taking charge of the subsequent repetitions. The other novelty consisted of three orchestral pieces by Lord Berners (Gerald Tyrwhitt), entitled respectively 'Chinoiserie,' 'Valse Sentimentale,' and 'Cossack Dance.' The composer is a friend and pupil of Stravinsky, but apart from certain matters of technical procedure there is little in these pieces to suggest 'undue influence.' There is in them a strong vein of humour which expresses itself rhythmically in the first and third, harmonically in the second, and instrumentally in all three. They met with a very cordial reception, which is the more gratifying as a

mixed audience such as that which gathers at the Alhambra would have had some excuse for regarding them as 'caviare.' The 'Valse Sentimentale,' in particular, makes demands on the assimilative power of all but the most inured ear, but it proved by no means the least popular of the three. M. Diaghilev is to be commended for producing these two strikingly original works by British composers. Perhaps now we shall hear them in the concert-room.

Towards the end of the season an orchestral version of Arnold Bax's 'Gopak' was added to the repertoire. E. E.

ENGLISH SONG.

Mr. John Coates, having spent the last few years abroad in his country's service, has, like many another we hope, come back to enjoy the best that country can offer. After all, what view in France or Italy or further East equals that of Southampton Water on a clear morning, and what country is so good as Hampshire and Surrey as the train hurries or loiters on its way to Waterloo Station? There are many thousands of men who know the only answer to these questions now, and Mr. John Coates when he faced his London audience at Queen's Hall on June 23 seemed merely to put the same questions in another form. He seemed to say, Who can make songs like our songs, the things which our poets and musicians have been making for the last four hundred years, just as the grass grows and the hawthorns blossom, without any one troubling about them? He took a handful of them more or less by chance, and sang them in a way to make everyone feel with him their freshness, their joy, and their innocent energy. He took enough care in picking his nosegay to see to it that the twenty-one songs represented the work of as many composers. He was not quite so particular about the number of the poets, for Shakespeare and Tennyson each appeared twice, but he was particular about what mattered much more, that every song should be the setting of a real English lyric. There was not a line of doggerel or of false sentiment on the poetic side of the scheme. If there was ever a jar it was due to the fact that some composers are not as English as they would like to be. Does Martin Shaw really think it characteristic of a farm labourer to shriek 'She shall bear my son' at the top of a high tenor voice? The ending of his 'Love Pagan' took us away from the countryside to the footlights of Covent Garden in spite of the talk of 'brown beer' and 'red grain.' Again, Julius Harrison's setting of Gwendolen has surely missed the point of

Hands fold round about the sword
Now no more of Gwendolen;

a point in which William Morris comes near to Sir John Suckling's in 'Why so pale and wan, fond lover,' though in more refined language. Suckling's is a very English view of an apathetic mistress, and Parry revelled in setting it:

If of herself she will not love,
Nothing will make her—
The Devil take her!

Julius Harrison is still wandering 'Twixt the sunlight and the shade,' while his hero takes his sword and resolves, however fruitlessly, to forget the lady.

Nevertheless every song in this programme was an honest attempt to get close to the feeling and form of the poem chosen, and quite seventy-five per cent. of them were much more than attempts, while a large proportion were masterpieces. It is not necessary to speak particularly of such classics as Morley's 'It was a lover,' Purcell's 'I'll sail upon the dog star,' and Arne's 'When icicles hang by the wall.' Among the present-day composers Mackenzie's 'Love flew in at

the window' has a delicacy which is a little surprising from one whom most people regard as generally displaying both the virtues and the limitations of solid commonsense. When Roger Quilter sets such a poem as Blake's 'Dream valley' one expects and gets some musical reflection of the lines:

And fish for fancies as they pass
Within the wat'ry glass,

while Vaughan Williams's 'Linden Lee' has the folk-song quality that it might be by anybody and belongs to everybody. Several of the modern composers had chosen old English poems or poems written in the old English style, and risked the charge of affectation for the delight of tuning their notes to them. One of the most brilliantly successful of these copies was H. S. Ryan's 'Maulie's come down,' the words his own, which Mr. Coates sang with a delicious twinkle of fun, almost a wink at the audience.

When we come to speak of the singing we must at once add to it the pianoforte playing of Mr. Anthony Bernard, who was always at one with the singer, and whose setting of Campion's 'Follow your saint' was one of the many songs which had to be repeated. These repetitions were not exactly 'encores.' Mr. Coates just chose what was specially enjoyed and sang it a second time. And it was his own enjoyment of everything which made a large part of the audience's pleasure. We might differ from him about this and that, but scarcely to the extent of recording it a month later. Our main concern is to express the hope that this is the first of many such programmes, and that the glow of Mr. Coates's enthusiasm for English life and song will long survive the signing of the Peace Treaty.

H. C. C.

THE EIGHTEENTH AND THE EARLY NINETEENTH CENTURY IN ENGLISH MUSIC.

By F. A. HADLAND.

(Concluded from July Number, p. 350.)

The period at which we now arrive, embracing the first half of the 19th century, although fruitful and showing important developments, is, in a sense, the most difficult to write about for the purpose for which this series of articles was attempted. It would be a work of supererogation to dwell in this journal on the subject of some of the most celebrated composers whose careers, although they began in the first half of the 19th century, have terminated in some cases within the memory of persons still living.

Before proceeding to notice a few of the English musicians of the period whose figures are receding further and further into the past, it may be well to recall the name of the elder Wesley, if only to note the fact that the motets and other similar compositions of that great man do not exhaust the legacy which he left us, for his pianoforte and chamber music is important, although it seems to have passed into oblivion. Its occasional inclusion in concert programmes would be a feature of interest.

Dr. Crotch composed a few Sonatas for pianoforte, but his ultra-conservatism, embodied in the maxim 'New music, but no new style,' has not served to carry his secular compositions down the stream of time, although much of his Church music has well maintained its place.

Ebdon, of Durham, appears at the present day to depend for his fame on his Service in C, but he was one of the latest composers for the harpsichord, a set of

Sonatas by him for that instrument having been published about 1780. Unfortunately, it seems difficult to get access to his secular works.

C. E. Horsley studied in Germany, and was an intimate friend of Mendelssohn. He left some chamber music, and a 'Phantasy' for pianoforte possesses a good deal of originality. Among the MSS. at the British Museum are the score and parts of a Symphony by him dedicated to the Society of British Musicians, and dated 1844.

In the library of the Royal Academy of Music are the works of T. M. Mudie, half a century ago a leading light among English musicians. A Symphony in B flat is said to be a fine work, but no opportunity for hearing it has occurred for many years. Perhaps one of our leading amateur Societies might take it up. The fact is being slowly recognised that English instrumental music of the last century does not necessarily spell dulness.

Charles Neate, who died at the age of ninety-three in 1877, left much music for the pianoforte, but it is perhaps due rather to his friendship with Beethoven and to his having been the first to play the 'Emperor' Concerto in England than to any other circumstance that his name finds a place in musical biography.

Cipriani Potter's 'Enigma Variations' for pianoforte have not quite lost their interest at the present day, and they are available, but a Sonata for pianoforte and horn by him, which might be of value, seems to be difficult of access.

Violoncello players may find it worth their while to resuscitate one or two of the Sonatas for that instrument and pianoforte by Thomas Powell, who brought out a set by subscription in 1827. He resided at Dublin, and an Introduction and Fugue for the organ 'as performed at the Cathedrals of Christ Church and St. Patrick's,' dated 1825, is in existence. Powell seems to have passed out of notice at the present day.

The fame of a few of Charles K. Salaman's songs has eclipsed his attainments in instrumental music, but an hour spent among his works is not lost, and one piece at any rate, a Saltarello, is worthy attention.

John Ross, of Aberdeen, who died in 1837, left some chamber music, of which, however, I have not been able to see a specimen.

It would appear that nothing but foreign ascendancy could have banished from the affections of oratorio-lovers the fine setting by the early 19th century composer, Matthew Peter King, of words from 'Paradise Lost,' under the title of 'The Intercession,' produced at Covent Garden in 1817. In this work occurs the beautiful air called 'Eve's Lamentation,' which, for pure spontaneous melody, it would be difficult to match. Upwards of a dozen Pianoforte Sonatas and similar works which enjoyed considerable reputation in their day remain to attest King's musicianship.

The general level of musical criticism was not high in the days of our grandfathers and great-grandfathers, and it was not creditable to the prevailing taste that three of the most characteristic geniuses of the period—J. L. Ellerton, H. H. Pierson, and R. L. de Pearsall—found the musical atmosphere of the Continent more congenial than that of their native land.

John Lodge Ellerton, who died in 1873, was a prolific composer of glees, songs, and vocal duets. Six Symphonies, four Overtures, three Quintets, fifty-four Quartets, and three Trios, are known to be his, and probably this does not exhaust the list. He studied at Rome, and through his life spent much time abroad. An interesting fact is his early friendship with Richard Wagner, at a time when the latter was

hardly known, even by name, in England. Ellerton was highly appreciated in Germany, and some of his ten operas were produced there. In the *Neue Zeitschrift für Musik* of May, 1850, his Opus 100, a String Quartet, is reviewed. The critics severely handled his opera 'Domenica,' produced in 1838. Some of the instrumental music has been given at the summer resorts at Baden and on the Rhine. Ellerton lived much at Rüdesheim, and for many years—perhaps not without good reason—he made Germany his home.

This series of notes on some almost forgotten English composers and their works of the 18th and first half of the 19th century may be fitly closed by a few remarks on one, the latter part of whose career extended considerably beyond the limit named, for Henry Hugo Pierson did not cease composing till 1872, when his opera 'Contarini' was produced at Hamburg. But he entered public life as early as 1843, when, on the retirement of Sir Henry Bishop, he was elected to the Reid Professorship at Edinburgh.

This post he vacated almost immediately on finding it impossible to get acceptance for his views on the subject of reforms which, viewed from a modern standpoint, appear to have been necessary. He had already completed his studies in Germany, after being with Corfe, Attwood, and Walmisley, and to Germany he returned, to make it thenceforth his home. He visited England in 1852 for the production of his Oratorio 'Jerusalem' at the Norwich Festival. It was performed with a cast which included Louisa Pyne, Dolby, Viardot-Garcia, Lockey, Formes, Sims Reeves, and Belletti; but the London critics assailed the work with a storm of criticism, or rather abuse, of a most virulent type. Two factions existed—the supporters of Bexfield and those of Pierson—pitted against each other like the rival partisans of Handel and Buononcini. Pierson again visited England in 1869, and his unfinished Oratorio 'Hezekiah' was then produced—also at the Norwich Festival. It appears to have made a great impression, but the lapse of seventeen years had not abated the hostility of his English critics. He died at Leipsic in 1873, and lies buried in the quiet churchyard of Sonning, Berkshire, where a memorial stained-glass window has been erected.

His incidental music to Goethe's 'Faust' is an important work which found immediate acceptance when produced at Hamburg. At the Crystal Palace Manns performed three of his orchestral works—two concert-overtures, 'Romeo and Juliet' and 'As you like it,' and a symphonic-poem, 'Macbeth.'

Pierson's early career synchronised with the almost exclusive Mendelssohn cult in England, and his original and independent genius was at that time unable to attract the attention which a later generation might give it.

Without hoping for a revival of the two oratorios in their entirety, there seems to be no reason why the 'Faust' music and the three orchestral works above mentioned should not be heard.

An exceptionally interesting musical recital took place at All Saints' Church, Southampton, on June 4. A string quartet (Miss Gotch, and Messrs. F. Trott, F. Long, and L. A. Ladbroke) played Glazounov's Introduction and Fugue in C, and the Lento from Dvorák's F major Quartet, the organist (Mr. L. A. Ladbroke) played Franck's Prelude, Fugue, and Variation, four Transcriptions from Stecherbacher, and pieces by MacDowell, and the choir sang anthems by Walthew, Tchaikovsky, and Handel.

Church and Organ Music.

BANDS IN CHURCH: SOME PRACTICAL HINTS.

BY ULRIC DAUBENY.

The question of supplementing the organ with orchestral instruments in church services has of late been occupying many minds, both lay and clerical, and although the organ will always hold its own in popularity, yet there seems considerable likelihood of some return to the use of small bands and orchestras, such as supplied the melody in public worship prior to the advent of the American organ and harmonium.

Although in many churches the introduction of some kind of band would be nothing of an innovation, in others such procedure might be viewed with considerable concern. Several puzzling questions will arise—e.g., where the players should be seated, how they should behave, and where they should rehearse. In a roomy church, a side-chapel communicating with the choir might naturally be deemed most suitable; failing this, the orchestra would no doubt be seated in the central passage of the choir. Music-stands could be quietly moved aside when the clergy wished to pass. The musicians would behave, of course, as the choir behaved (but infinitely better, all being 'grown ups'). Like the choir, too, they would be surplised. As to rehearsals, why not a parish room, or the vestry? Or, for the practice of music to be performed in church, the choir itself is surely the most suitable place, rehearsals being held no doubt at night, to meet the convenience of both organist and performers.

The organist in nearly every instance would be master of the ceremonies, though the writer has known a prominent vicar, replete in Mus. Doc. hood and surplice, to conduct choir and orchestra through an oratorio, back turned towards the congregation and seated at the entrance to the choir. Certain of the more complicated works, especially those demanding the presence of a soloist, may require the baton, but not so the ordinary service, with anthem and concluding voluntary.

A word here as a hint to organists, who perhaps play no orchestral instrument themselves, and are inexperienced conductors, save for their efforts with the choir.

Wind instrumentalists, at some time or another, are certain to be called on for at least a minor solo, and as soloists deserve special consideration from the conductor. Situations demanding tact will no doubt arise, and if the solo is obviously beyond the capabilities of the performer the organist must good-naturedly promise to play the part on the organ, 'in case of accident.' This much is well and good, but the writer once witnessed an amazing instance of pig-headedness which should stand as a warning for all time. An oratorio was being performed at a fashionable provincial church, and a local professional, a flautist of more than usual skill, was engaged to complete the orchestra. One of the vocal solos was accompanied by an important obbligato for the flute, and this the 'professional' of course commenced to play, only to find, as he proceeded, that every note of the obbligato was being doubled on the organ! Naturally he ceased to play, and sat for the remainder of the solo with his instrument across his knees, while the fatuous organist played on, in an ecstasy.

As a rule, amateur musicians, or others prepared to give their services for the sake of practice and experience, are not so numerous that the would-be director of a church orchestra can afford too much

to pick and choose. No performer should be admitted unless he is reasonably efficient, but the instruments will no doubt be mixed—perhaps with several lamentable gaps—until the enterprise gains appreciation and popularity, and then, in larger parishes, there should be every reason to hope for forward steps. Strings are always fairly plentiful, with the exception of the viola and the bass, and besides being easily accommodated so far as music is concerned, there is an additional advantage in the fact that violinists, and such like, need not be so skilled as performers on the 'wind.' But the unsupported melody of strings is apt to become monotonous, and for church purposes nothing can approach the rich sustaining power of the wind. Most organists can arrange simple 'parts,' or fill in upon the organ those gaps in the orchestral score which occur through lack of performers. In the wind department, any instrument well played is welcome, more particularly the flute and clarinet, the trumpet or cornet, and the trombone. A carefully arranged quartet of brass or wood-wind is particularly effective, and a mixed quartet of any kind, even a trio, should receive hearty welcome in a village church.

There arises also the most important question of suitable music. The number of works for organ, orchestra, and voices, or for organ and orchestra alone, are of course too numerous to catalogue, but for such as are unacquainted with the character and scope of the many works available for church use, a very brief list is appended. At the same time it must be borne in mind that such a list can be only suggestive, not representative, the material from which to choose being so profuse.

Among the cantatas, and other works for voices, orchestra, and organ, may be named 'A Harvest Song' (C. Lee Williams), and a short but particularly charming work for autumn festivals, 'Harvest Cantata' (Garrett), which is justly popular among many similar works. Services scored for orchestra and organ abound, particularly effective being the Magnificat and Nunc Dimittis in F (Tours), and Stanford's Service in A. 'Sing, O heavens' (Sullivan's Festival Anthem) is issued with orchestral parts, and a liberal choice of anthems is found among such works as 'The heavens are telling,' and 'Hear my prayer.'

For orchestra and organ alone, as voluntaries, there exists a wealth of classical music on which to draw, e.g., the Pastoral Symphony from 'Messiah,' and that from Bach's 'Christmas Oratorio' (particularly effective for organ and strings); also the Symphony from Mendelssohn's 'Hymn of Praise,' the Minuet from 'Samson,' and other parts of Handel overtures; Beredictus (Mackenzie), 'Solemn Melody' (Walford Davies), Melody in F (Rubinstein), 'Chanson Triste' (Tchaikovsky), the latter being obtainable arranged for strings and harmonium.

Among the numerous Marches suitable for church use, with organ and orchestra, as the concluding voluntary, may be suggested 'Cornelius March' (Mendelssohn), March from 'Athalie,' 'Marche Romaine' (Gounod), the March from 'Eli' (Costa), and from 'Sigurd Jorsalfar' Suite (Grieg).

Inquiries of any music-publishing firm will greatly supplement the above suggestions.

Particulars of a prize competition organized by the Catterall Quartet for a String Quartet by British composers can be obtained from Mr. Gerald C. Forty, c/o Messrs. Dale, Forty, & Co., 80-83, New Street, Birmingham.

At the Masonic Peace Festival held in the Albert Hall on June 27, Colonel W. R. I. McLean, C.B.E., T.D., Assistant Adjutant-General, Past Grand Organist, who is a Mus. Bac., Dunelm., was promoted to the rank of Past-Deputy Grand Sword-Bearer.

DR. MACPHERSON'S THANKSGIVING TE DEUM.

This setting* of the Church's great hymn was composed for the Service of Thanksgiving held in St. Paul's Cathedral on July 6, when it was performed with brilliant and imposing effect by choir and orchestra under the composer's direction.

It opens with a stately diatonic phrase for brass:

Ex. 1. *Andante maestoso.*

ORGAN. *f* (Reeds.)

which dominates the whole work. In addition to its appearance under varying guises and in different keys between the various sections, it is from this phrase that the composer has largely developed his material, both vocal and instrumental. Rhythmically altered, it provides the instrumental figure which accompanies the first entry of the voices. A descending scale-passage in the bass is also made much use of, its appearance, either in the bass or in some other part, being very persistent in the opening and closing sections. In the latter it has a jubilant, bell-like effect. Exx. 2 and 3 illustrate different ways in which the composer utilises his opening theme:

Ex. 2. *Andante maestoso.*

ly. Ho

Andante maestoso.

Lord . . . God, God of Sa . . .

ly. . . Lord . . . God of . . .

Lord . . .

Here it appears in the accompaniment, changed not only rhythmically, but tonally. In Ex. 3 the organ part gives it in two forms:

* Novello.

Ex. 3.

Heaven and earth are full, are
full of the ma-jes-ty.

(Sw. with 16-ft.)
staccato.

f (Gt.)
legato.

Much of the fine effect of continuity in the work is due to such metamorphoses of the subject-matter.

The time-signature is changed to 4-4 (*Allegro moderato*) for 'The glorious company.' This is sung (*mf*) by tenors and basses, with an instrumental solo in the bass which, in the next verse, is sung by the altos below a divided treble part:

Ex. 4.

SOPRANOS.
The good-ly fel-low-ship &c.

ALTOS.
The good-ly fel-low-ship

In the following verse this theme is taken up by altos and basses in octaves (crotchet = minim of previous time), with added parts for the other voices and a free accompaniment:

Ex. 5.

(♩ = ♩ of previous time.)
accel. e cres.
The no-ble ar-my of
The no-ble, no-ble ar-my of
The no-ble, no-ble ar-my of

(♩ = ♩ of previous time.)
accel. e cres.

C

mar-tyrs,
mar-tyrs,
mar-tyrs,
mar-tyrs,
Gt. f

At the verse 'When Thou tookest' (*Andante tranquillo*), sung by sopranos, the time reverts to 3-2. Some expressive music is followed by three or four pages of strenuous work, toning down for the words 'to be our Judge.' A long pause is followed by the unaccompanied setting of 'We therefore pray Thee,' in 4-4 time (*Andante tranquillo*). The organ enters at the next verse with a dominant pedal (A), followed a few bars later by the tonic pedal (D), which lasts for twelve bars. Over these pedals, the voices, in flowing counterpoint, to the words 'in glory everlasting,' work up an effective *crescendo*, followed by a long *diminuendo* till *pp* is reached. An unaccompanied setting of 'O Lord, save Thy people' (*molto tranquillo*) follows, leading through 'Govern them' (*poco animando*) straight on to the final section. The opening brass theme (3-2) enters on the last chord of the voices in this verse (*tempo 1mo*), and the music, vocal and instrumental, of the opening pages is resumed (*ff*). Some very expressive music is provided for 'Vouchsafe, O Lord' (bass solo) and the next two verses, in which effective use is made of a chromatic figure in the accompaniment.

In the last verse, on a prolonged dominant pedal (F), the voices enter in imitative fashion with a bold figure, and some very vigorous writing follows, in which the brass theme plays an effective part. The work concludes with a re-statement of the words 'Lord, in Thee have I trusted,' an impressive finish being made with the words 'O Lord,' accompanied by full chords and a drum-like figure in the bass.

In spite of its length, the work never seems to hang fire, but flows easily from start to finish. If anything were needed to place Dr. Macpherson's reputation as a composer of Church music beyond cavil, it is amply forthcoming in this fine work.

G. G.

PLAINSONG FESTIVALS.

The steady growth of interest in ancient Church music was well shown in two Festivals held in London recently. On July 3, the Gregorian Association sang Evensong at St. Paul's Cathedral, the choir numbering about six hundred voices. Tallis's fine fauxbourdons were used for alternate verses of the Canticles, and the anthem was Andrea Gabrieli's 'Daughters of Jerusalem.' The hymn-tunes apart from plainsong were the Welsh tune 'Dwifrdwy,' harmonized by Basil Harwood, and two French melodies. An imposing service ended with Te Deum, sung to the Eighth tone. Chaplain Francis Burgess conducted, and Mr. Herrick Edwards was at the organ.—On July 12 the Southwark Plainsong Association held its annual Festival at Southwark Cathedral, the choirs of ten parish churches joining with the Cathedral choir. The Canticles were sung to Tones II. and III., with fauxbourdons by Orlando Gibbons. The anthem was Byrd's beautiful Motet, 'Sacerdotes Domini,' edited by Dr. R. R. Terry. A solemn Te Deum concluded the service, the Ambrosian melody being used, with Francisco Anerio's harmonizations for alternate verses, sung by the Cathedral choir. Mr. Edgar Cook conducted, and Dr. Sydney Scott played the organ.

ORGAN MUSIC OVERSEAS.

We receive frequent evidence of the good work done by organists in the more remote quarters of the world. From Sydney, N.S.W., comes a batch of programmes of recitals given by Miss Lillian Frost at Pitt Street Congregational Church. Miss Frost draws her items from many sources, and plays not only good organ music, but excellent transcriptions as well. Dr. A. E. Floyd has recently given a recital at St. Paul's Cathedral, Melbourne, playing amongst other good music Harwood's Dithyramb, two movements from Widor's fourth Symphony, Bach's Prelude and Fugue in D, and a Saint-Saëns Rhapsody. Miss Lorna Stirling and Mr. Gibson Young joined him in a couple of movements from Bach's Double Concerto in D minor. At St. Thomas's Cathedral, Bombay, Dr. E. Faulkner recently played Bach's Passacaglia and Fugue, Bonnet's Variations de Concert, Cserer's Andante Fughetta, and his own Melody in F. The recitals at Auckland Town Hall, by Mr. Maughan Barnett, the City organist, continue to be models of their kind—a mixture of fine, serious organ music with lighter strains and transcriptions. Excellent programme notes are a helpful feature. Mr. David Nicholson gave a recital at St. Andrew's Church, Campbellford, Ontario, on June 17, an attractive programme being drawn from Boellmann, Stainer, Hollins, Purcell, J. Mansfield, Wolstenholme, Lemare, Bach, and Faulkes. A collection was made on behalf of 'The Musicians' Gift to the Forces.'

ORGAN RECITALS.

- Mr. Claude A. Forster, St. John's, Forfar—Fantasy-Prelude, *Macpherson*; Intermezzo, *Hollins*; Fantaisie Rustique, *Wolstenholme*; Fugue in G minor, *Bach*.
- Mr. Herbert Gisby, at St. Thomas's, Regent Street (four recitals)—'En forme d'Ouverture,' *Smart*; Andante in G, *S. S. Wesley*; Grand Chœur No. 2, *Hollins*; Cradle Song and March in B flat, *Grieg*; Scherzo, *Parker*; Allegro from Sonata No. 2, *Borowski*; Prelude and Idylle (Sonata No. 14), *Rheinberger*; March in A, *Grieg*.
- Mr. W. J. Lancaster, Bolton Parish Church—Prelude and Fugue in D minor, *Mendelssohn*; Epithalame, *Vierne*; Toccata and Fugue in F, *Bach*; Final, *Franck*.
- Mr. F. G. Mitford Ogbourne, St. Andrew's, Holborn (two recitals)—Fugue in E flat, *Bach*; Fantasia in F, *Beethoven*; Overture in C and Sonata No. 4, *Mendelssohn*; 'The Storm,' *Lemmens*; Grand Solemn March in E flat, *Smart*.
- Mr. Wilfrid Greenhouse Allt, St. John the Evangelist's, Edinburgh (five recitals)—Solemn Melody, *Walford Davies*; Overture in C minor, *Hollins*; Choral Song and Fugue, *Wesley*; 'En Bateau,' *Debussy*; Choral No. 3, *Franck*; Pastorale and Caprice Héroïque, *Bonnet*; Sonata No. 2, *Borowski*; Sonata No. 1, *Guilmant*.
- Mr. Derek E. Kirkland, Holy Trinity, Margate (two recitals)—Introduction and Allegro (Sonata No. 1), *Guilmant*; Theme and Variations, *Tchaikovsky*; Fantasia, *Dubois*; Fantasia and Fugue in A minor, *Bach*; Slow Movement from Sonata No. 4, *Boyce*.
- Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (four recitals)—Recessional March, *Ellingford*; Marche Pontificale, *Widor*; Introduction and Fugue in E flat, *William Russell*; 'The Pilgrim's Progress,' *Ernest Austin*; Three Impromptus, *Coleridge-Taylor*; Allegro, Molto Vivace (Irish Symphony), *Stanford*; Toccata in F, *Bach*; 'Holsworthy Church Bells,' *S. S. Wesley*; Sonata No. 12, *Rheinberger*.
- Dr. R. Walker Robson, Christ Church, Crouch End—Rhapsody in D, *Saint-Saëns*; Fantasia and Toccata, *Stanford*; Prelude, Variation, and Fugue, *Franck*; Carillon, *Vierne*; Legend, *Dvořák*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey (five recitals)—Meditation and Grand Chœur, *Klein*; Prelude to 'The Dream of Gerontius'; Fugue in G minor, Trio in D minor, Prelude and Fugue in G minor, *Bach*; Prelude and Fugue in G, *Mendelssohn*; 'Finlandia.'
- Mr. Albert Orton, Walton Parish Church, Liverpool—Concerto in D minor, *Handel*; March in D, *Silas*; 'Pomp and Circumstance.'
- Mr. H. Percy Richardson, St. Chad's, Far Headingley—Cantabile and Choral, *Franck*; Scherzo (Sonata No. 5), *Guilmant*; 'The Holy Boy,' *Ireland*; 'La fille aux cheveux de lin,' *Debussy*; 'Au berceau,' *Grieg*; Divertissement, *Vierne*; Finale (Symphony No. 4), *Widor*.

Mr. Herbert Grant, Holy Trinity, Margate (two recitals)—Grand Chœur and Grand March, *Hollins*; Sonata in F minor, *Rheinberger*; Allegretto, *Wolstenholme*; Toccata, *Boellmann*.

Mr. F. Gandy Bradford, St. Andrew's, Exmouth—Fantasia and Fugue in D minor, *Bach*; Sonata in A minor (first movement), *Borowski*; Grand Chœur in D and Invocation, *Guilmant*.

Mr. Norman Collie, St. Martin's, Brasted—Toccata and Fugue in D minor, *Bach*; Andantino (Symphony No. 4), *Tchaikovsky*; Sonata No. 6, *Mendelssohn*; Suite in F, *Corelli*.

Mr. W. Henry Maxfield, Besses Congregational Church—Sonata No. 2, *Mendelssohn*; Offertoire in E, *Dubois*; Andante in F, *Smart*.

Mr. Henry Riding, St. Mary Abchurch (four recitals)—March, *Perelli*; Fugue in D, *Guilmant*; Finlandia; Concerto in G minor, *Camidge*. St. Mary-the-Virgin, Aldermanbury (two recitals)—Coronation March, *Tchaikovsky*; March on a Theme by Handel, *Guilmant*. Chigwell Church—Requiem, *Harwood*; Grand Chœur, *Guilmant*. Buckhurst Hill Wesleyan Methodist Church—Overture, 'Occasional' Oratorio; Serenade, *Pierne*; Allegro, *Dupuis*.

APPOINTMENTS.

- Mr. Arnold Bagshaw, organist and choirmaster, Attercliffe Parish Church, Sheffield.
- Mr. William Bell-Porter, organist and choirmaster, Holy Innocents, Hammersmith.
- Mr. H. Hugh Fowler, organist and choirmaster, St. Peter's, Budleigh Salterton.
- The Rev. N. C. Woods, priest-organist at Biggleswade Parish Church.

Letters to the Editor.

'FAIR PLAY FOR THE PROFESSIONAL.'

SIR,—The letter of 'An unsuccessful candidate' in your July number reminds me of an experience. A few years ago I applied for a post in Canada which was advertised here in London, and in due course received a very kindly letter saying that 'my testimonials . . . were entirely satisfactory, &c., but that they felt it would be a great wrench for me to sever my connection with relatives and friends in England [a point surely for my consideration], and therefore had decided to elect an organist already in the place.' But how many other candidates in England applied, I wonder? Here is another matter which I had before thought of writing about. It would be interesting perhaps to know how many amateur gentlemen organists and choirmasters are holding appointments and receiving, in some cases, a fairly good salary, and at the same time are filling good positions in professions or businesses other than music? I am not questioning the musical ability of the amateur organist—but is this fair to the professional?—Yours, &c.,

55, Clapton Common, E. 5.

W. M. WAIT.

A CHANCE FOR NEW NATIVE WORKS.

SIR,—May I beg the courtesy of your columns to draw attention to a generous offer on the part of Mr. Vasco Akeroyd, the conductor of the well known Akeroyd Orchestra, Liverpool? He has come forward in a very sporting manner, and offered to perform a new British orchestral work, and also a new chamber work, at each of his concerts next season. So far he has received little response from composers, and probably the offer is not yet sufficiently widely known, but it is important that he should receive the scores as early as possible.

Will composers who are desirous of having their works performed kindly send their scores at once to Mr. William Rushworth, honorary local representative of the British Music Society, 11, Islington, Liverpool?

A. EAGLEFIELD HULL

(Hon. Director, British Music Society)

19, Berners Street, W.-1.

(Continued on page 422.)

Grant, we beseech Thee, merciful Lord.

ANTHEM FOR SOPRANO SOLO (*AD LIB.*) AND CHORUS (S.A.T.B.).

Collect for the 21st Sunday after Trinity.

Composed by HAROLD RHODES.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

SOPRANO SOLO (OR FULL).
Andante con moto.

Grant, we be - seech Thee, mer - ci - ful Lord, . . . to Thy faith - ful

Andante con moto. ♩ = 100.

ORGAN. *p*

Man.

peo - ple par - don and peace, that they may be cleans - ed from all their

sins, and serve Thee . . . with a qui - et mind.

dim.

Ped.

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FULL.
SOPRANO.

Grant, we be - seech Thee, mer - ci - ful Lord, . . to Thy faith - ful peo - ple

ALTO.

Grant, we be - seech Thee, mer - ci - ful Lord, . . to Thy faith - ful peo - ple

TENOR.

Grant, we be - seech Thee, mer - ci - ful Lord, . . to Thy faith - ful peo - ple

BASS.

Grant, we be - seech Thee, mer - ci - ful Lord, . . to Thy faith - ful peo - ple

p (Accompaniment ad lib.)

cres.

par - don and peace, that they may be cleans - ed from all their

cres.

par - don and peace, that they may be cleans - ed from all their

cres.

par - don and peace, that they may be cleans - ed from all their

cres.

par - don and peace, that they may be cleans - ed from all their

cres.

sins, and serve Thee . . with a qui - et mind ; . . . through Je - sus

sins, and serve . . Thee . . with a qui - et mind ; . . . through Je - sus

sins, and . . serve Thee . . with a qui - et mind ; . . . through Je - sus

sins, and serve Thee with a qui - et mind ; . . . through Je - sus

Christ our Lord. A - - - - - men.

Christ . . . our Lord. A - - - - - men.

Christ . . . our . . . Lord. A - - - - - men.

Christ our Lord. A - - - - - men.

(Continued from page 418.)

'THE SPIRITUAL FOUNDATIONS OF RECONSTRUCTION.'

SIR,—Your reviewer (July) falls foul of the authors of the above work. They are 'amateurs.' We agree that we are. But in all walks of life it unfortunately happens that the professional has recurrently to be taught his duty and to be saved from his narrowness by the amateur. Of all professional men the musician is perhaps the narrowest. For him, science, pictorial and plastic art, literature, civics, frequently have no existence. This is exactly the case, to all appearance, with your reviewer.

He speaks of the excellence of school choirs, and apparently expects everyone in the nation to belong to them. (Where would the audiences be?) There is to be (by implication) no passionate devotion to science, or art, or anything else except music. Everybody is to be an executant, paying fees, of course, to the professional musician. The man in the street will not exist.

We, on the other hand, can discover only a limited value in school choirs or any choirs, for, as educationists, we are thinking of many arts and interests besides music. If your reviewer is capable of grasping the idea of realising that the world was not made for the musician, but the musician for the world; that time has to be found for astronomy, for history, for discussion of civic and political questions, and for a hundred other things, he will perhaps understand the meaning of our book. Or let him read an exactly similar plea to his own from some other narrow professional, say the scientist.

I have no doubt his criticisms of our celebrations are valid enough. We have ourselves asked musicians and other people to co-operate in devising better ones. But the best argument on behalf of our book is your reviewer's state of mind.—Yours, &c.,

F. H. HAYWARD

(Joint Author).

87, Beathol Road, N. 16.

['FESTE' writes:—I did not 'fall foul' of the authors of 'The Spiritual Foundations of Reconstruction' on the ground that they were amateurs, but because their suggestions in musical matters struck me as being retrograde. On reconsidering the matter I adhere to that opinion, for which I gave reasons. The authors can 'only discover a limited value in school choirs or any choirs.' The weight of educational opinion is against them here, if we may judge from the great and successful endeavours to cultivate choral singing in our schools and elsewhere. I should have thought that the physical and social benefits derived from such singing would have been too apparent to need pointing out.

Most musicians will discover 'only a very limited value' in listening to fragments of a Beethoven Symphony played on the school pianoforte, or 'portions of' various funeral marches. I confined my remarks to the musical side of the book because I was writing in a musical journal. I thought I had made that clear, but Dr. Hayward regards the fact as a proof of 'narrowness.' In sticking to the musical side of the question, I was also sticking to my last,—not a bad thing to do. Dr. Hayward has nothing to say in regard to my chief quarrel with the authors, which was on the score of their cold-shouldering native music of all kinds. But after all, as Dr. Hayward has no doubt that my criticisms of the celebration schemes are valid enough, and as he somehow or other discovers in my 'state of mind' the best argument in favour of the book, he must be much more pleased with me than appears from his letter.]

STRAVINSKY AND HIS CRITICS.

SIR,—Prejudiced people are incapable of analysing anything, even the writings of critics. The *idées fixes* is a pathological affliction which, while evoking pity, must be restrained.

Mr. Mortimer Cattley makes it plain that the obsolete *cliques* of academic theory are *idées fixes* in his case.

His description of Stravinsky's polytonic music as 'enharmonic' is absurd. He cannot think outside the time-worn platitudes of the text-books, which serve as glossaries for the time-server who cannot define things for himself.

Stravinsky has definitely repudiated the diatonic mode. The term 'enharmonic' has no sane significance in music except in relation to that mode and the harmonic system derived from it. That system does not constitute the basis of, or apply to, a large amount of modern music. It is also absurd to term Stravinsky's treatments of sound-combination (particularly the block-transpositions of combined tonal-planes) 'modulations'.

The use of old terms for new types would make others almost as confused as Mr. Cattley.

As Professor Granville Bantock recently remarked to me, academic terminology is outworn; the major part of first-class modern composition has no relationship to the accepted rules of musical theory, nor is there a text-book in English which conclusively and satisfactorily explains the basis of modern musical practice. This is true. How can the definitions derived from a system of harmony based on a scale of seven tones apply to practices based on a scale of twelve tones? The bulk of modern composition is against Mr. Cattley. If he disregards the facts of musical life, he should found a musical monastery, not dabble in that life. He assumes that I regard Stravinsky as 'a unique phenomenon, without ancestry or relation to his forerunners,' simply because I state that that composer's music 'marks a new direction in musical art.' Personally I have always regarded the term 'new' as relative to 'old.' Perhaps Mr. Cattley also indulges in new definitions. But it is difficult to comprehend how a 'new direction' can be given to something which has not been palpably existent, and moving in another direction before. I am afraid that Mr. Cattley is so busy nosing after classical footprints on the path of musical evolution, that he knows nothing of the distances that path covers nor is aware when it has taken a new turning.

The phrase 'metaphysical significances' (misquoted in sense by Mr. Cattley) was occasioned by thought of the avowed theosophical 'programme' of Scriabin. I distinctly stated that Stravinsky is no musical philosopher.

Mr. Cattley, however, is covert. It is not so much my article he dislikes, as the music of Stravinsky, about which it is written. Had I used the most abstruse phraseology and terminology towards one of his favourites, it might have passed him by.

I admit that my language is at times involved. Like the burglar caught at the safe, 'things is against me.' I have unprecedented things to deal with in Stravinsky's music, and since I write of them and not about them, not apostolically but as a sincere student of his work, I cannot rest satisfied with any easy makeshift of academic theoretical stock definitions. Hence, tackling new quantities, I may be clumsy, but Mr. Cattley should be above being agitated by my struggles.

I might point out, in reference to Mr. Cattley's phrase 'literary disciples,' that I am a musician who has gone through a very complete academic training, and in so far as affects my personal taste and methods am my own master. Beyond a few poems, some exceedingly good and some exceedingly bad, I have never evinced any literary aspirations.—Yours, &c.,

LEIGH HENRY.

July 14, 1919.

SIR,—In writing to you on the subject of Stravinsky, I referred inadvertently to a certain works as 'Biroulki.' The correct title of these little pieces is 'Pribaoutki.'—Yours, &c.,
8, Warbeck Road, W.-12. MORTIMER CATTLEY.

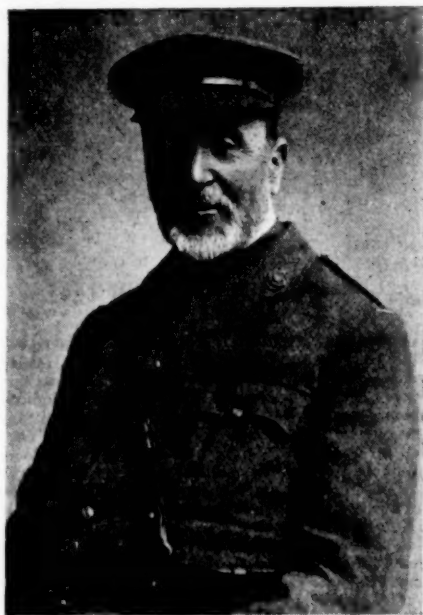
July 13, 1919.

In addition to the twelve performances of British Music-Drama at Glastonbury Festival, August 18 to 30, a special feature will be made of concerts of British chamber music. On August 20 Miss Marie Hall will give a recital of early and modern British Violin Sonatas, including John Ireland in A minor. On Sundays, August 17 and 24, there will be two free quartet concerts led by Mr. Harold Batten, and on Wednesday, August 27, Dr. Edmund Fellowes will explain the work of the Elizabethan Madrigalists.

Obituary.

We regret to record the following deaths :

JOHN WILLIAM TAYLOR, senior partner of the well-known firm of John & Denison Taylor, bell-founders, of Loughborough, died June 4, 1919. He was born May 23, 1853, and educated at Loughborough Grammar School. Justly proud of his calling, he was skilled in every detail of the bell-founder's art. Amongst other things he was a very clever amateur photographer, and a fine specimen of his work is the beautiful illustration of Malines Cathedral in the *Musical Times* of April, 1915. He was a most enthusiastic change-ringer, and rang no less than two hundred and twenty peals, ninety-eight of which he conducted. His greatest interest in recent years was in a much wider field dealing with the bell as a musical instrument, by bringing under control its harmonic tones. His successful experimental work in tuning these tones, the production of special machinery and appliances for tuning purposes, improvement



in the design of the bell, and numerous things connected with bell-frame construction, will ever be honourably associated with his name. The many important works carried out by the firm during his lifetime were set forth at length in the *Musical Times* of February, 1918, and it is merely stating a fact to say that to John William Taylor we are principally indebted for the perfection of bell-founding and bell-tuning in this country. At the present time the best bells in the world are made in England, and by the modern methods of tuning a peal of bells should be in perfect tune to the exactness of a single vibration—a result never attained in the best tuned pianoforte or organ. For this we can be justly proud, never forgetting to whom we are indebted for such attainment. In private life he was amiable, genial, and generous, with a real appreciation of the funny side of things. His relation—to the writer of these lines—of certain circumstances and experiences would have made worthy contributions to the columns of *Punch*.

W. W. STARMER.

REGINALD CLARKE, in whose death the musical world sustains a very real loss. A New Zealander by birth, he made his debut on the concert-platform at the age of eight, in Auckland, coming to this country some years later to study at the Royal College of Music. His

sympathetic accompanying quickly won him a foremost place in that branch of music to which he chiefly applied himself, whilst he also became known as a solo pianist, teacher, and composer. His compositions include both pianoforte works and songs, one of the best known of the latter being 'The Ladies of St. James's.'

From the beginning of the war, being medically unfit for active service, he devoted himself heart and soul to cheering wounded soldiers, visiting hospitals (especially the Second London General Hospital) practically daily, often playing in the wards for hours at a stretch when he should have been in bed on account of his own ill-health. Whenever there were any specially bad cases, both nurses and patients would beg of him the music in whose curative powers he himself had such faith.

His untiring efforts in this direction undoubtedly hastened his end. He died on May 25, at the age of forty-seven, just after the demobilisation of the hospital to which he had so long and so faithfully given himself.

His charming personality and great musical gifts will long be missed by those among his fellow artists who had the privilege of knowing him.

Sixty Years Ago.

WANTED. By a Gentleman, who has a powerful and rich TENOR VOICE, and who has taken the principal part in a Cathedral for many years, a Situation of a similar kind in a London Choir, with small salary. The highest testimonials can be given, both with regard to musical ability and moral character. Address, in first instance, E.F., care of Mr. Novello, 69, Dean-street, Soho, London.

We cannot inform our Correspondent 'who Euryanthe was,' One gentleman informs us he has read the story, but cannot tell where, nor what it is about; he adds that the libretto of the opera is the most rapid and worthless of its class. In a French notice of the life and works of Weber, the libretto is spoken of as cold and colourless—but such as it is, it may be obtained in German and in French of Schott & Co., in Regent Street, should our correspondent choose to pursue the enquiry. We suspect Euryanthe to be a member of the family of the celebrated Mrs. Harris.

CRYSTAL PALACE.—On Tuesday, the 19th, the annual performance, in the Handel Orchestra, of the Metropolitan Charity Schools took place, under the direction of Mr. Bates. Forty-two schools supplied the various quotas of children, and the whole vocal force amounted to above 4,000 voices. The programme differed little from that of last year, and comprised the Old Hundredth Psalm; Mendelssohn's 150th Hymn, 'From Greenland's Icy Mountains'; the 19th Psalm (*Nottingham*); Mendelssohn's Chorale, 'Sleepers, wake!'; Luther's Hymn; Haydn's 295th Hymn; and the National Anthem. The singing was very creditable to the young vocalists, and was highly gratifying to the audience, who included a great number of the relations and friends of the children. There were upwards of 20,000 persons present.

ORGANIST APPOINTMENT.—Mr. Henry Hiles has been appointed organist and teacher of music to the Blind Asylum, Manchester, and Organist of St. Thomas's, Old Trafford. There were 30 applicants.

FLY FROM THE WORLD, O BESSY! TO ME. Poetry and Music by T. MOORE. New Edition, in A flat, with the Music carried out to each verse. Price 2s.

It is announced that the Queen's Hall subscription concerts of the Strolling Players' Amateur Orchestral Society are to be resumed. During the war the Society, under the enthusiastic guidance of Mr. Joseph Ivimey, has built up a splendid record of work for the entertainment of soldiers and sailors and for the benefit of war charities.

Sir Henry Wood has accepted the musical direction of the Birmingham Festival Choral Society, and will conduct its five choral concerts next season, commencing on November 5, 1919.

Last month Major Mackenzie Rogan announced his intention of retiring from the conductorship of the band of the Coldstream Guards.

THE MUSICIANS' Y.M.C.A. GIFT.

TO PROVIDE MUSICAL ACTIVITIES AMONG THE MEN
Committee.—The Editors of all the Musical Papers of
the Country.

Hon. Treasurer.—Prof. H. Walford Davies, Mus. Doc.

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Office.—Y.M.C.A., Music Section, 25, Bloomsbury
Square, W.C.1.

	£	s.	d.
Total received	4,018	0	0
Total received since December 31, 1918	1,097	0	0
Receipts during the month June 11 to July 10, 1919	33	0	0

(a) THE MONTH'S PROCEEDS OF CONCERTS AND ENTERTAINMENTS.

St. Mary's College, Lancaster Gate, W.—Madame Bertha Moore, O.B.E., per Miss Powell ..	£3	5	6
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(b) THE MONTH'S ORGAN RECITALS.

	£	s.	d.
Malvern Priory Church—Dr. Louis A. Hamand..	8	6	6
St. Mary Abchurch (additional).—Mr. Henry Riding	0	10	0
St. Andrew's Church, Campbellford, Ontario.— Mr. David Nicholson	1	2	7
	£9	19	1

(c) THE MONTH'S COLLECTIONS AND DONATIONS.

	£	s.	d.
Mrs. F. E. Hudson	1	0	0
Collection at Chanda, India, per Mrs. D. O. Witt Collection at Musical Service, St. Martin-in-the- Fields, per Miss F. M. Warren	11	4	11
	2	9	11
	£14	14	10

The record for this month is rather disappointing. It would appear that an erroneous impression has been created, that, the Peace Treaty now having been signed, there is no further need for assistance. On the contrary, the need is, if possible, more imperative than ever. The troops have now more leisure, and it is most desirable that some of that leisure should be occupied in music.

Applications for assistance from this Fund are continually being received from new Centres which are being formed, as well as from those already in existence, and there are still many hundreds of men in hospitals and convalescent homes whose musical needs and aspirations have to be satisfied.

There are three ways in which help can be sent: First (and most important), money; secondly, disused instruments; thirdly, disused music and books on music.

Please help now; do not delay!

If intending to give a concert or entertainment for the Fund, apply for the authorisation to the above address.

The Glasgow Committee of the Y.M.C.A. Appeal was formed on October 11, 1918, the meetings, nine in all, having been held in the premises of Messrs. Paterson, Sons & Co., by kind permission of Mr. Murray. A report of its operations and a statement of account is subjoined.

Instruments given by the public and bought by the funds collected were as follow:

33 violins (bows and cases), 18 flutes, 7 piccolos, 7 cornets, 5 mandolines, 4 clarinets, 4 banjos, 4 guitars, 4 auto-harps, 3 melodeons, 2 gramophones and 12 records, 1 trombone, 1 phonograph (horn and records), 1 concertina, 1 accordion, 1 harmonium, 1 musical box, 1 tambourine, 1 zither. Many whistles, mouth-organs, harmonica-ocarinas, Jew's-harps, razors; several boxes of resin, bridges, &c.

These instruments were sent to France, through the agency of the London Receiving Depot, and a consignment sent to the Murman coast.

Many bundles of music of all sorts, including complete band parts, were also dispatched. The total amount collected was £167 1s. 10d. Purchase of instruments, music, and expenses, £136 2s. 2d., leaving a balance of £30 19s. 8d., which was left in hand for further appeal purposes.

On behalf of the Glasgow Committee,

(Miss) AGNES MILLAR,

Hon. Secretary.

MUSICIANS' Y.M.C.A. APPEAL.

GLASGOW COMMITTEE.

SUBSCRIPTION LIST.

	£	s.	d.
Lady Weir	25	0	0
Mr. & Mrs. Nicholson	5	5	0
Bertie Heilbron, Esq.	5	5	0
Orpheus Choir (per Watson Dods, Esq.) ..	5	5	0
Mrs. James A. Allan	5	5	0
A. Murray, Esq.	4	0	0
Miss Agnes Millar	3	3	0
Andrew Harley, Esq.	3	3	0
J. R. Richmond, Esq.	3	3	0
Mrs. F. C. Gardner	3	0	0
Dr. & Mrs. Rothenburg	3	0	0
Anonymous	3	7	10
Devonbank School (per A. Black, Esq.) ..	2	5	0
George Barclay, Esq.	2	0	0
The Misses Blyth	2	0	0
Miss Dunlop	2	0	0
Mrs. Ewing	1	1	0
The Misses Melross	1	1	0
Dr. W. L. Reid	1	1	0
Messrs. Ewing & McIntosh	1	1	0
W. Nelson Gill, Esq.	1	0	0
G. F. McCallum, Esq.	1	0	0
Mrs. Mathieson	1	0	0
The Misses Steel	1	0	0
The Members of the Theatre Royal Orchestra ..	1	0	0
Miss Mary Sclanders	0	15	0
Miss Winifred Small	0	15	0
Rev. J. & Mrs. Fairley Daly	0	10	0
Mrs. W. S. Workman	0	10	0
Howard Croft, Esq.	0	5	0
Mrs. Rowley Orr	0	5	0
Mr. Knight Suberain	0	5	0
Miss Campbell	0	2	6
The Girls of the Park School (per Miss Young)	15	0	0
The Pupils of Miss Agnes Millar	16	8	6
	£171	1	10

CHORAL MUSIC AT THE PEACE CELEBRATIONS.

The Peace festivities in London on July 19 were notable for the great quantity and excellent quality of the choral music. Bands have always borne a prominent part on such occasions, but this was probably the first time choirs have figured largely. We regret that the event occurred too late in the month for full treatment in our pages. The first choral performance of the day took place near the Cenotaph in Whitehall, when the combined choirs of St. Paul's Cathedral, Westminster Abbey, and the Temple Church sang Croft's sentences from the Burial Service, Goss's 'O Lord God, Thou strength,' Parry's 'There is an old Belief,' Walmisley's 'From all that dwell,' Byrd's 'Justorum animæ,' Charles Wood's 'True love's the gift,' and the hymns 'Rejoice, O land' (Knapp's 'Wareham'), 'Jesu, Lover of my soul' (Dykes's 'Hollingside'), 'For all the saints' (Vaughan Williams's 'Sine Nomine'), and 'Throughout the whole earth' (from 'Laus Deo'). Dr. Walford Davies conducted. During the procession a Welsh choir of about four hundred sang on the steps of the Duke of York's statue, their programme being drawn mainly from their native music.

During the afternoon choirs organized by the League of Arts sang in Regent's Park, Hyde Park, St. James's Park, Green Park, and at various suburban centres. At seven o'clock about five hundred singers from these choirs proceeded to Downing Street, where they gave a brief concert outside Mr. Lloyd George's house. They then proceeded to the Cenotaph, laid wreaths, and sang Shakespeare's 'Fear no more the heat of the sun,' to a plainsong melody, and 'O God, our help.'

In the evening the Imperial Choir defied the rain and repeated the programme they gave on Empire Day, plus the national anthems of the Allies, the hymn 'Rejoice to-day with one accord,' and an unofficial extra in 'Keep the home fires burning.' The singing was even better than at the former concert, and Dr. Harriss and his huge choir were warmly praised for so successfully rising superior to circumstances.

Everywhere throughout the day huge crowds showed in no half-hearted fashion their delight in a form of music that, so far as London is concerned, is generally kept indoors. The other entertainments, such as dancing and Shakespearean

performances, were no less successful. The only complaint seemed to be that thousands who wished to enjoy them were prevented by the thousands in possession. That all these pleasant happenings (not forgetting fireworks, bonfires, and animal processions at the Zoo) should have been carried out with not merely the sanction, but also with the active co-operation of the Government, is a welcome sign of official recognition of art and amusement as factors in the social scheme. With the Ministry of Food also playing up with well-equipped refreshment marquees, everything was done to make London's open-air festivities as jolly and democratic as possible. The result was one on which the host of enthusiastic workers and organizers are to be heartily congratulated. Choral music has so fully proved its value as an adjunct to open-air festivities, that steps will probably be taken to develop the idea in various ways. We hope to deal with this subject in our September issue.

LONDON COUNTY COUNCIL VICTORY CELEBRATIONS.

On the afternoon of June 25 the Royal Albert Hall was the scene of a unique spectacle. The London County Council had organized a gigantic Victory Celebration for the children of its schools, and no fewer than ten thousand were joined together in song. As may be imagined, there was little room for an audience to participate in the ceremony; but those who were there to appreciate the wonderful effect will not easily forget it. Among many striking impressions we recall most vividly the interpretations of Handel's 'O lovely peace' by a sectional choir of over a thousand voices, and of 'A ballad of the ranks' by Sir A. Conan Doyle and Sir C. V. Stanford. Dr. John E. Borland conducted, and Mr. H. L. Balfour was at the organ. A companion ceremony was held at the Royal Albert Hall on June 28, when a choir of two thousand students of the L.C.C. Evening Institutes sang under Dr. Borland's direction. Their programme included Stanford's *Te Deum* in B flat, Bridge's 'The Flag of England,' W. P. Rivers's arrangement of 'Rule, Britannia,' and the 'Hallelujah Chorus.' On July 16 some twenty thousand L.C.C. school children attended Thanksgiving Services at St. Paul's Cathedral, Westminster Abbey, Westminster Cathedral, the Great Synagogue, and other prominent places of worship in London.

ROYAL OPERA SEASON.

MASCAGNI'S 'IRIS.'

If there has been little that is new at the Royal Opera during the month, there can be no cause for complaint. There is plenty to be done to make the repertoire representative without touching any of the more recent works. It was a desire to catch up with things operatic that no doubt induced the Syndicate to put Mascagni's 'Iris' before its subscribers, for it is not a new work. As a matter of fact it comes of age this year, since it was first produced in 1898. It should have been heard before, and had that been the case it would have been better for the composer's reputation, which as it is has become a settled thing so far as this country is concerned, for 'Iris' will do nothing to affect it and nothing to augment it. One and twenty years ago we should have said that Mascagni was wisely developing his operatic style on the accepted model, namely, Wagner. To-day, when the Wagnerian principle is in general use, its particular application bears date detrimentally. Operatic music has long passed the stage of the 'Lohengrinising' process. It would have been better to let us hear what Mascagni can do to-day. There was genuine promise in both 'L'Amico Fritz' and 'I Rantzau,' whose fulfilment is not found in this endeavour to graft the popular Italian idiom on to a Wagnerian stem. The story is not well suited to the composer's mentality. It is all of symbols and mystics, with the arrival of the Sun at the end to translate the poor little Japanese soul to immortality. The sordid nature of the story is not relieved or mitigated by the introduction of a hidden chorus representing the Sun, or by the weird interjections of the librettist in his endeavour to explain the psychological situation. In the presentation Miss Margaret Sheridan distinguished herself in the trying part of Iris, and Madame Couzino, Capuzzo, and Huberdeau gave effective help. Signor Mugnone conducted, and did infinite service to his fellow-countryman.

A second new production, Mr. Isidore de Lara's 'Nail,' offered more complete novelty in more senses than one. The work was new, it was sung in English, and the principals were British. Detailed discussion of it must be left for next month.

The remainder of the record is made up of the familiar. Naturally after all these years without their representation on the foreign standard the public does not tire of 'Aida,' 'La Bohème,' 'La Tosca,' and all the others. Gounod's 'Roméo et Juliette' has been restored to the repertoire, with Madame Melba and M. Anseau, and Wolf-Ferrari's charming little opera 'Il Segreto de Susanna' has been revived, in which Mlle. Borghi-Zerni made a decided mark and Signor Sammarco as the husband was as amusing as ever. The ever-green 'Il Barbiere di Siviglia' has reappeared, and for the first time for many years has attracted without the aid of any one particular star. The performance was uncommonly good all round, with Mlle. Borghi-Zerni, Sammarco, Cotreuil, Malatesta, and in turn Messrs. Burke and Dolci as the Count. The latter tenor is a new recruit who has been heard in 'Aida,' 'La Tosca,' and 'Madame Butterfly.' He has a genuine tenor voice and good vocal notions, applied somewhat spasmodically. Madame Pauline Donalda has made her reappearance with success, and Miss Miriam Licette and Miss Mignon Nevada have also been heard. Madame Amerighi, a soprano new to London, appeared in 'Aida,' displaying a voice of good staying power and a dramatic style. Other features have been the performance of 'Un Ballo in Maschera,' with Destinnova, Dinh Gilly, and Martinelli. Mr. Albert Coates has joined the company at the conductor's desk, and although rather inclined to give more attention to orchestra than to stage, has done well. The audiences have been of enormous dimensions, leaving no question as to the superiority of the standard of representation at the Royal Opera.

FRANCIS E. BARRETT.

'THE DAUGHTER OF MADAME ANGOT.'

THEATRE ROYAL, DRURY LANE, JULY 2.

Within a few days of its canonization—if the term be allowed—by a revival at the Opéra-Comique, in Paris, Lecocq's most familiar opera was produced at Drury Lane on a truly lavish scale and with every sign of success. A long run in this case will mean more than the popularity of one work; it will signify the revival of a better class of light entertainment than that which has made the judicious grieve for so many years past. If this is happily so, everybody will rejoice except the gentlemen who make fortunes by thumping out cheap tunes with one finger, while the musicians who score them obtain a wage which would instantly cause a national strike of miners. Sir Thomas Beecham has more than once told us that in this country we know nothing at all about the vast masses of charming music, the work of real musicians, which lies between the 'Meistersingers' and the ineffable banality of *revue music*.

He has set himself to remedy that defect, and has launched his ambitious scheme in conjunction with Sir Arthur Collins, of Drury Lane. The book of 'La Fille de Madame Angot' has been adapted by Dion Clayton Calthrop, the lyrics have been revised by George Marsden (who, incidentally, is a Fellow of All Souls), and Donald Calthrop is the producer. Hugo Rumbold has designed the costumes and the delightful scenes. Eugène Goossens conducts the orchestra, and his singers are among those who have helped to establish English Opera in the last few years. Nothing, therefore, was wanting to raise the whole to the highest possible artistic level.

As one listened to the music he felt inclined to say, like the man who heard 'Hamlet,' 'Beautiful, but why so many quotations?' It is remarkable how many of the tunes are still alive and well known. 'Très jolie, peu polie,' the conspirators' chorus, the waltz, the quarrelling duet—these are but a few of our old friends whom we gladly welcome. (I cannot give the new English words, as they were not printed when I heard the opera.) It was all delightfully exhilarating and joyous. It was like a breath of fresh air. Yet many learned and estimable people—among them not a few Frenchmen—have been preaching for some time past that the music of Offenbach, Halévy, Lecocq, and their

followers, was typical of the degeneracy of the Second Empire and among the causes of its decay. What should be said, then, of the so-called lighter music of this Georgian England?

While it is folly to bar all cheerful music, and to deny it any good quality, there is quite as much danger in the theory, very popular just now in certain quarters, that all music of serious aim is inherently dull. That, I think, is the lesson which can be drawn from this revival by those—not necessarily pedants or superior persons—who go to a performance like this seeking something more than just a couple of hours' entertainment—in other words, by what may be assumed to be the majority of readers of a journal like the *Musical Times*.

It was a bold stroke of policy to entrust the principal parts to singers who have made a name in Grand Opera, but it was equally bold to transfer to Grand Opera from the concert-platform artists who had been trained for oratorio and song. The success in the first case is a good augury for the second experiment, and the adaptability shown by the singers was remarkable. They were a little heavy, it is true, on the first night, but they have gained in lightness of touch ever since. Special praise is due to Miss Gladys Ancrem as Mlle. Lange, Miss Ellinger as Clairette, Mr. Webster Millar as Ange Pitou, Mr. Herbert Langley as Pomponnet, Mr. Arthur Wynne as Larivaudière, while the light comedy of Mr. Aubrey Fitzgerald in the small part of Trenitz was admirable. There is nothing but praise for the chorus, for the scenery, and for the drama, which in the second Act are splendid in inverse ratio to their extent.

ALFRED KALISCH.

ERIK SATIE'S 'PARADE.'

By NORMAN PETERKIN.

In view of the promised production of 'Parade' by the Russian Ballet at the Alhambra,* a few notes and particulars of it may be of interest.

'Parade' was originally planned before the war by Jean Cocteau, a French modernist poet, Paulet Thevenaz the artist, and Stravinsky the composer of 'The Firebird' and 'Petroushka.' For some reason or other the ballet never materialised and the plan was dropped. Later Cocteau took up the idea again and collaborated with Pablo Picasso, generally regarded as the leader of the cubist painters in Europe, and Erik Satie, perhaps one of the least known and most curious figures in modern music. The result of the collaboration, 'Parade, Ballet Réalist,' was produced at the Châtelet Theatre in Paris in May, 1917, the cast including Lopokova and Leonide Massine, the latter being responsible for the choreography. The production caused a veritable tumult, and there was almost a riot in the theatre. In the end, however, enthusiastic applause silenced the hisses and cat-calls of the objecting faction. I do not know if the London production is to be identical with the original: if so it is fairly safe to prophesy that Londoners have a unique thrill in store. Whether they will like it is another matter.

The characters in 'Parade' are a Chinese Juggler, two Acrobats, a Little American girl, and the three Managers, the action taking place in a Paris street, outside a music-hall, and on a Sunday. In order to entice the public to come to the show there has been a parade of some of the artists, similar to the way in which, as we all can remember, Barnum's and other circuses went in procession through the town before a performance. The managers of the troupe are outside the theatre indulging in tall talk and bombast about the merits of their performers, and endeavouring to induce the public to 'walk up.' The audience, mistaking the preliminary parade for a sample of the show inside, is not impressed and does not respond to their blandishments. Seeing the non-success of their managers the performers come out of the empty hall, and themselves try to persuade the public to patronise the performance, but without any success.

Quite a natural and simple story this, but it was the treatment of it that aroused such violent antagonism in Paris. Cocteau, the writer of the scenario, compares it to a Punch and Judy show and is at pains to tell us that there is no

hidden symbolism in it. Referring to the sub-title, 'Ballet Réalist,' he writes, 'I wanted to give true realism its place in the ballet. What has been known till now as realistic theatrical art is a kind of absurdity, as that sort of realism consists in putting on the stage real articles which lose their reality as soon as they are introduced into artificial environments. The theatre is the art of illusion and should always remain so'—a pronouncement that most of us will not quarrel with, I think. He goes on to say with regard to the work of Picasso, who designed the scenery and costumes, 'In all his work there is true realism, that is to say, the world is weighed, measured, verified and felt, with a love and respect for its volumes, its material aspects, its movements, its shadows. He often declares that he goes along the street armed with a foot rule measuring objects before putting them on canvas.'

Whether the general public, uneducated in cubist esthetics, will find much that it can regard as true realism in the work of Picasso for 'Parade' is to be doubted. They will probably prefer the theory to the practice. Most of the derision that the production met with in Paris seems to have been vented on the costumes (though of course this does not necessarily mean they were bad), the like of which had probably not been seen on the European stage before. In their strangeness and remoteness from convention, the designs used in the Javanese Puppet and Shadow plays seem, however, to bear an affinity with the cubist costumes of 'Parade.'

The Paris critics did not like the dresses, and said so in unambiguous terms. Their ire was greatly roused by the horse that appears in the ballet, and which, truth to tell, in Picasso's version of it resembles nothing so much as those animals we were accustomed to see in the pantomimes of our youth, animals in which the front portion is operated by one person and the rear by another.

The dresses of the Managers also excited great hilarity. They were enormous, and gave the effect of marionettes of unnatural size. The 'Manager from New York' had a costume with suggestions of sky-scrapers and other modern works in it, while the 'Manager in Dress Clothes' was totally unlike anything ever turned out by our best tailors. The curtain and scenery for the production do not appear to have aroused such violent feelings as the costumes did, the Paris public probably being injured by Picasso's pictures exhibited there from time to time.

As regards Massine's choreography we are told that there was no attempt to achieve decorative effects as in the older ballets, but 'a desire to amplify the real, to introduce the detail of daily truths and rhythms into the vocabulary of dancing; for truth can always arouse the highest emotions.'

For musicians, the most interesting part of the ballet would be Satie's music. As I have said, he is one of the least known figures in modern music, yet undoubtedly one of the most intriguing, though quite a number of authorities regard him as nothing but an eccentric poseur and charlatan. This I think is a hasty and superficial estimate on the part of those who, failing to penetrate beyond the surface of his music, have missed the irony of it, and have been repelled by the extraordinary titles and indications in his scores.

This is not the moment for a dissertation on Satie's aims and achievements, but it might be mentioned that the more widely known Debussy, in the formation of his unique idiom, owed far more to Satie than he did to the Russians, a fact generally ignored. Both Debussy and Ravel saw the importance of his work, and it was mainly through their efforts that he at length emerged from the obscurity in which he dwelt for so many years.

Satie has been termed a cubist composer, though what the term exactly signifies in this connection I am unable to say. If it means that his music is mordantly witty, perverse, and unlike anything else, then by all means let him be cubist. In any case it is said that he is the preferred composer of the cubists. He cannot be classed with any other writer of the day, but he might be defined as the incarnation of the comic spirit in music, comic here bearing the significance that George Meredith gave to it. Obviously he was the destined collaborator for Picasso and Cocteau, and his music for the ballet hardly met with less hostility than their share of it.

Convention and Satie are leagues apart, and so it will be understood that his music has nothing in common with what

* As we go to press we learn that the production will not take place during the present season.—Ed., M.T.

we understand by ballet music. We are saved from trying to formulate its basis by his own comments on it:

'I composed only a background to throw into relief the noises which the playwright considers indispensable to the surrounding of each character with its own atmosphere. These, imitating noises of waves, revolvers, typewriters, sirens, or aeroplanes, are in music of the same character as the bits of newspapers, painted wood-grain, and other everyday objects that the cubist painters employ frequently in their pictures in order to localise objects and masses in nature.

This is a sane and luminous attitude, and might have helped the critics, one is tempted to think, to keep in correct perspective and to treat as details only the very things that have usurped all their attention, to the detriment of their judgment of the music as a whole.

Satie's score opens with a 'Prelude du Rideau Rouge,' which is in the form of a fugue, wholly orthodox and quite charming. On the entrance of the first Manager, the music changes in character and becomes more sprightly, being cleverly evolved from what has gone before. Then the Chinese Juggler performs to music that is delightfully *bizarre* and illustrative, besides being of suitable Oriental flavour. As this ends the second Manager comes on, and one hears the music for the Little American Girl, quite typical Satie with suggestions of syncopated melody and rhythm emerging to the surface now and again in a whimsical manner.

In turn this is succeeded by a 'Ragtime du Paque-bot,' which Satie marks *Triste*. The opening section of this would enormously tickle the ears of our ragtime-lovers, and they would no doubt imagine they were in for a good thing by Irving Berlin or Nat D. Ayer!

The second section, I am afraid, would soon disillusion them and speedily make them think that something had gone wrong with the orchestra! Then comes 'Acrobates,' written in valse-time with the quips and quirks of the performers cleverly suggested in music that is quite simple. The concluding numbers are 'Suprême effort et chute des managers,' built out of previously-heard material, and 'Suite au Prelude du Rideau Rouge,' also developed from the opening fugue.

Scattered throughout the score are such indications as *A mi-corps, Prendre un air faux, Vertueux, Tremble comme une feuille* (In the ragtime), *Gluant*, and others equally lucid.

Over their significance we need not ponder, for Satie long ago decided that to become famous one must be eccentric, and these are but part of the surface mannerisms that have procured for him the name of a charlatan and made him more famous as a humorist than as a composer. One wonders why this music so infuriated the critics. It is simple, quite melodious in parts, not particularly dissonant, delightfully witty, impertinent, and ironical, and very French. It fulfils its functions in the ballet in a most admirable manner, exactly carrying out what Satie claims for it.

In this particular score there are but few of those disconnected, vague, and sonorous harmonies that one meets with in a great deal of Satie's other work, and which pointed the way for Debussy and others who followed.

There is no doubt that 'Parade,' taken as a whole, is a step in a direction that has infinite possibilities—possibilities that the Russian ballet would do well not to ignore. That it has already exerted influence is evidenced in the productions of the Balli Plastici at Rome last year. These were the joint enterprise of the Swiss poet Gilbert Clavel, the Italian futurist painter Fortune Depero, and a group of young musicians including Casella, Malipiero, Bartok, and Lord Berners. It differed from 'Parade' inasmuch as the performances were not by human actors but by marionettes, which Depero designed, and which show the influence of 'Parade.' The music of Casella and Lord Berners also betrayed the influence of Satie's ironical spirit, but used a more advanced and pungent idiom—an idiom that seemed a little heavy-handed for the purpose, and not so finely poised as the work of Satie in 'Parade.'

The French composer's work is not well known in England, and one looks forward with keen anticipation to the production of the ballet. Will the occasion prove to be a repetition of what occurred when the music of Schönberg and Ornstein was first heard here?

SIR W. H. HADOW ON SIR HUBERT PARRY.

A crowded audience at the Musical Association meeting on June 17, with Sir Frederick Bridge in the chair, had the privilege of listening to a finely worded appreciation of the late Sir Hubert Parry, delivered by Sir W. H. Hadow, which was illustrated by some choruses from the deceased musician's works, admirably sung by students of the Royal College of Music under the direction of Prof. H. P. Allen. The lecturer began by remarking that our musical history contained a lamentable number of what Bacon called the deserts and waste-places of time. Of all our dark periods the blackest was the third decade of the 19th century, of which the records of our provincial Festivals gave sufficient evidence. At the nadir of our fortunes, when we had entirely ceased to count among the musical nations of Europe, there appeared at the Gloucester Festival of 1880 a cantata entitled 'Scenes from Shelley: Prometheus Unbound.' The audience was frankly bewildered by the new idiom, the critics filled the air with their customary complaints of obscurity, extravagance, and an undue straining of resources. No one seemed to have had any idea that on that evening English music had after many years come again to its own, and that it had come with a masterpiece in its hand. Sir Charles Stanford's generous appreciation of Parry's music was the first authoritative pronouncement in its favour.

The year 1894, when he succeeded Sir George Grove as director of the Royal College, saw a notable turning-point in Parry's career. The oratorio form, which he had always used with considerable freedom, had ceased to be a fit vehicle for his thought. For the rest of his life his chief choral compositions were, with a few exceptions, either settings of the Latin Liturgy, or the cantata and symphonia sacrae, —close-woven, concentrated, simple almost to austerity, in which he found expression for some of the deepest thoughts that have ever penetrated the heart of man. It was worth noting how the form grew under his hand, resolutely discarding all that was non-essential, turning aside from every external appeal, intent on one thing and one alone, to interpret the very centre of the vision, and gaining in power and intensity as the years wore on. Yet it would be wholly wrong to conclude that even in these later days he took an ascetic view of art. No man touched life at more points than he, and music to him, as Dr. Vaughan Williams has well said, was a part of his life. To the end of his days he had a boy's high spirits and a boy's sense of enjoyment, but as he himself has told us, 'every great artist is serious at heart,' and though his laughter was irresistible, yet he never forgot that 'if fun is good, truth is better, and love best of all.'

His music might be conveniently divided into the customary three periods: pupillage, adventure, and discovery. The gift of composition does not issue at full growth like Athena from the head of Zeus; it is the reward of long training and steady endeavour. During his early years Parry had already begun to show some of the qualities which he was afterwards to turn to such account: dignity and sincerity of theme, firm intellectual grasp of design and texture, purity of line, beauty of concerted sound. It needed only that all this equipment should find its due occasion for use; that it should be vitalised by an inspiration which should lift it from the heights of perfected craftsmanship to those Olympian peaks where dwell alone the immortals. Such an inspiration he found in Shelley's 'Prometheus.' With it he entered beyond cavil or question into the company of the great creative artists. In 'Blest Pair of Sirens' he began to show his power for building up great epic masses of sound. In all his works of this period there were moments of that sheer divine inspiration which are possible only to the highest genius, and which the highest genius does not often attain.

Goethe in a fine simile compared poems to the stained-glass windows of a cathedral: if you stand outside they are dark and unmeaning; if you enter the portal the master's design is made manifest by the light of heaven shining through it. This truth lay at the heart and centre of Parry's later cantatas. We should wholly misunderstand them unless we realised that their essential purpose was to lead us within the gates, to show us the true meaning of the words which they interpreted. Their astonishing technical skill was so entirely subordinated to this end that we were in danger of overlooking it, as indeed he

would have been quite willing that it should be overlooked. Open a choral page at random; it seemed but a simple diatonic texture with little inherent quality or character. Look closer, and you would see that every voice was so placed and every entry so regulated as to bring out the full significance of the text. Hear it, and you would find that poet, prophet, and evangelist had spoken to you as they had never spoken before. You had passed from the glare and turmoil of the street into the quiet sanctuary, and you listened with bowed head and heart attuned to worship.

Among Parry's smaller works a special word should be said about the songs. All his life through he was a song writer, and his works in this form contained much of his most characteristic melody. They were entirely free from extravagance and sensationalism, but they could appear insipid only to critics who mistake sensationalism for eloquence and extravagance for energy. Parry's music always spoke without gesture, and its speech was the weightier for that reason. This reserve power was one of the characteristics which made him so essentially a spokesman and representative of English music. He represented in music the essential sanity of the English genius: its mixture of strength and tenderness, its breadth, its humour, its entire freedom from vanity and affectation. It was idle to compare his gifts with those of the great Continental composers—'great in their way, not ours nor meant for ours': one might as well compare the serenity of an English landscape with the glow of sunset on the Apennines or the Aegean.

Parry lived through one of the most interesting periods of musical history, perhaps the most interesting except the change from the 16th to the 17th centuries. By temperament, by predilection, by training, he was on the conservative side; he revered above all things nobility of thought, cleanness of line, thoroughness of workmanship; he distrusted rhetoric and emotionalism, the over-wrought feeling and the over-charged palette. But no man was ever less of a pedant: his sympathy was unbounded even with forms of art most alien from his own; and he was stern only to imposture and insincerity, the work of the mountebank and the conscious imitator. It was this combination of breadth and staunchness, of loyalty to his ideal and tolerance of the ideals of others, which set his critical judgment on a basis that stood four-square; he brought to his task a mind enriched with wide knowledge both of music and of literature, a keen logical faculty, a memory which was never at fault, and a style which clothed his thought in the fittest and most flexible of garments.

As was the man, so had been his influence. There was no side of our musical life in England which was not the better and the nobler because he had lived. Through him we had learned to speak in our own tongue, to deliver our own message, to bind once more the broken thread, to recall the forgotten tradition. From those of his own time he has won the fullest tribute of veneration and love; by those who come after, his name would be enrolled among the heroes.

ROYAL ACADEMY OF MUSIC.

An event of more than ordinary interest took place in the Duke's Hall on Friday afternoon, June 27, when a portrait of the late Stanley Hawley was presented to the Royal Academy of Music, in the presence of a large number of his relatives, friends, and others representing the Royal Philharmonic Society, the Incorporated Society of Musicians, and the British Society of Composers. The presentation was made on behalf of the relatives by Mr. Mewburn Levien, who referred to the deep attachment which the late Stanley Hawley always had for the Royal Academy and for the professors under whom he studied. In accepting the portrait on behalf of the Academy, Sir Alexander Mackenzie said:

I confess that I avail myself of the privilege which falls to me with considerable diffidence: because it is always difficult to speak thus publicly of a dear, good friend calmly, and to express oneself adequately and at the same time briefly, on an occasion such as this, when old memories and touching recollections are revived and the deeply sincere regrets at his loss are renewed. My own acquaintance with Stanley Hawley extended over a long period of years: in fact precisely as long as the principalship which I am still permitted to hold—*for* he was among the very first students introduced to me—and I am happy to know that that pleasant contact

ripened into a friendship which lasted until his untimely removal from our midst. His great attachment to the Academy will be remembered here as long as the school stands. And there is very good reason for this. Always 'of us,' always 'with us,' its interests, growth and reputation were ever as his own. And he has left indisputable proof of that fact. Other institutions too—such as the Royal Philharmonic Society and the Incorporated Society of Musicians—will ever be grateful to the memory of one who was undoubtedly and above all else a rare and fervent enthusiast in his art. Never weary in its service, he possessed the gift of communicating that breezy, boy-like enthusiasm to others in a most remarkable degree. In that, and in another respect, our late friend was indeed unique. Persistently spending his energies as he did—perhaps too generously for his own well-being—on the particular artistic cause he had at heart, which of us has ever known him to pursue any personal motive, or seek the slightest benefit on his own behalf? Regarding that exceptionally rare trait in his character, I may testify from my own experience of him here and elsewhere. A fine musician, who has left his mark as a composer in a field which he made peculiarly his own and with which his name will continue to be identified, the Academy is proud to have numbered him among its distinguished students. Whatever may have been done for him here in those his early days, has been more than amply repaid by the devotion and love he bore the school in which he was trained. In accepting officially this most life-like portrait—a powerfully painted work by Mr. Frank Mura—in the name of the Governing Bodies, I have to express their very sincere and grateful thanks to the relatives and trustees, not only for this generosity, but for the kind thought which prompted them to part with a naturally prized and cherished memento. That kindness is cordially and thoroughly appreciated by us all; and we receive it with equally affectionate feelings towards our late friend.

The annual distribution of prizes took place on Friday afternoon, July 18, at the Central Hall, Westminster, when Lady Dewar was present and distributed the awards. The following musical items were included in the programme of this very interesting function: Minuet (on the 'Londonderry Air'), Eric Coates; Irish Reel, 'Molly on the Shore,' Percy Grainger, played by the string orchestra, conducted by Mr. Spencer Dyke; Intermezzo for four horns and two harps, 'Peace' (composed for the recent Thanksgiving Service at St. Paul's Cathedral), by F. Corder; and Part-songs, 'Fly, singing bird' (Elgar), 'Come, sisters, come' (Mackenzie), and 'Jerusalem' (Parry), sung by the choir under the direction of Mr. Henry Beauchamp, the solo in the last named being taken by Miss Bessie Brown Kerr.

The R.A.M. Club held its Annual Dinner (which has been in abeyance during the war) at the Holborn Restaurant, on Monday evening, July 21. The chair was taken by Sir Alexander Mackenzie, and there was a large gathering of members and friends.

An important development in the teaching activities of the Academy will take place in September, when the Academy re-opens after the holidays. A scheme for the training of music-teachers has been drawn up which fulfils the requirements of the Teachers' Registration Council. The scheme is of an eminently practical character, and will meet the requirements both of those who deal with private pupils and also those engaged in class teaching. A complete Syllabus may be had on application to the secretary of the R.A.M.

The following awards have been made this month: The Charles Lucas Prize, for the composition of an Overture to Shakespeare's 'As you like it,' to Richard Newton; the Cuthbert Nunn Prize, for the composition of three contralto songs, to Russell E. Chester; the Julia Leney Prize, for harp, to Florence V. Edgcombe; the Frederick Westlake Prize, for pianoforte, to Egerton Tidmarsh; the Walter Macfarren gold medals, for pianoforte, to Hilda Dederich and Leo Livens; the Swansea Eisteddfod biennial prize, for singing, to Edith Rogers; the Parepa-Rosa gold medal, for singing, to Heartsease Marley; and the Gilbert R. Betjemann gold medal, for operatic singing, to Leonard F. Hubbard.

The Academy will re-open for the Michaelmas Term on Monday, September 22. The entrance examination will take place on Thursday, September 18.

ROYAL COLLEGE OF MUSIC COMMEMORATION CONCERTS.

On February 28, 1882, thirty-seven years ago, the Royal College of Music was founded at a meeting in St. James's Palace; on May 7, 1883, King Edward, then Prince of Wales, opened it in the old building; about a fortnight later, on May 3, it was incorporated. On July 8, 1890, the foundation stone of the new building was laid. It was opened by the Prince of Wales on May 2, 1894.

To commemorate the opening, three concerts were held last month in the concert hall, which was opened—to complete the list of leading dates—on June 13, 1901. All the music played or sung was by composers who had been taught or have taught in the new building.

The two orchestral concerts included sixteen items, and the chamber concert nine, and twenty-four composers were represented. The concerts were full of interest, but it is obviously impossible to discuss each piece in detail. It is possible only to give general impressions, but for purposes of record the programmes are given in full.

FIRST CONCERT.—July 1.

- Ode, for Soprano Solo, Chorus and Orchestra—*Charles Wood*
'Music' (Written for the State Opening of the College Buildings, 1894.)
Songs—(a) 'In Flanders,' (b) 'By a birch-side' .. *Ivan Gurney*
Scherzo for Orchestra .. *Stanley Wilson*
Song—'Cap and Bells' .. *Edgar Bainton*
Symphonic Variations in E minor .. *Hubert Parry*
Song—'Blow out, you bugles' .. *Frank Bridge*
Idyll for Orchestra—'The banks of green willow' .. *G. Butterworth*
Songs of Travel .. *R. Vaughan Williams*
Concerto for Piano and Orchestra, No. 2, in C minor .. *C. F. Stanford*
C. F. Stanford

Conductors—Sir CHARLES STANFORD, ADRIAN C. BOULT, and COMPOSERS.

SECOND CONCERT.—July 2.

- Suite for String Quartet—'Lady Audrey's Suite' .. *Herbert Howells*
Songs—(a) 'Blow, blow, thou winter wind' .. *Nicholas Gatty*
(b) 'Away, away' .. *Ernest Farrar*
Celtic Suite for Violin and Piano .. *Harold Darke*
Songs—(a) 'The Lamb' .. *Henry G. Ley*
(b) 'Break, break, break' .. *Eugène Goossens, Jun.*
Suite for Flute, Violin, and Harp .. *John Ireland*
Piano Solo—(a) 'Island Spell' .. *W. F. Hurlstone*
(b) 'Ragamuffin' .. *F. Purcell Warren*
Miniature Song-Cycle—'Baby Ballads' .. *H. Walford Davies*
Five Little Pieces for Violoncello and Piano .. *H. Walford Davies*
Four Elizabethan Pastorals for Vocal Quartet .. *H. Walford Davies*
(With String Quartet and Piano accompaniment.)

THIRD CONCERT.—JULY 4.

- Three Orchestral Pieces .. *Gustav Holst*
Song—'A Vignette' .. *Cyril Rootham*
Variations for Piano and Orchestra—'Normandy' .. *Arthur Somervell*
'A Song of Agincourt.' For Orchestra .. *C. F. Stanford*
Two Songs, for Contralto—
a. 'The cloths of heaven' .. *T. F. Dunhill*
b. 'The fiddler of Dooney' .. *S. Coleridge-Taylor*
Ballad for Solo, Chorus, and Orchestra—
'Hiawatha's Wedding-Feast' .. *Hubert Parry*
Song (Chorus and Orchestra)—'Jerusalem' .. *Hubert Parry*
(And did those feet in ancient time.)

Conductors—Sir CHARLES STANFORD, DR. H. P. ALLEN, and COMPOSERS.

A specially interesting incident of the last concert was the visit of the Prince of Wales, who was in khaki. It was his first appearance at the College since he had accepted the Presidency, in which office he has succeeded his father and his grandfather. He made a very charming and appropriate little speech.

By a happy thought a bust of Sir Hubert Parry had been placed in front of the orchestra—an outward and visible sign of the inward spirit which had moulded the Royal College so long, inspiring much deep regret that he should not have lived long enough to preside over these functions which were so eloquent a tribute to the work he had done.

Formally and outwardly his name and that of Sir Charles Stanford appeared in the programmes twice—they were the only ones thus distinguished—but in a deeper and truer sense they were represented in all. It is good in these days, when

everything more than a year or two old is apt to be claimed by some hotheads as antediluvian, to be reminded of what they have done.

There is one criticism to be made about the programmes. It is a pity that the dates of the various pieces were not given. Thus, for instance, Sir Charles Stanford is a much older man than Mr. Holst, but the ink was scarcely dry on the revised score of the former's 'Song of Agincourt,' and Mr. Holst's picturesque three orchestral pieces are about fifteen years old. They show the Parry-Stanford influence very strongly. His 'Planets' Suite, the latest of his works we have heard, has got far away from the earlier pieces. The same may be said of Mr. Rootham's later compositions as compared with his 'Vignette.'

It was fitting that some of 'Hiawatha' should have been included, for no work that has emanated from the Royal College has had a wider vogue. The inclusion of Dr. Charles Wood's 'Ode' was interesting, because it showed how far we have moved since the time when it formed part of the programme on the day of the opening. Dr. Somervell's workmanlike 'Normandy' variations for pianoforte speak the idiom of the same day. Frank Bridge's 'Blow, ye bugles,' Herbert Howells' 'Lady Audrey's' Suite for string quartet, and the Suite for flute, violin, and harp of Eugène Goossens, show what ex-students of the R.C.M. can do in the way of modernity.

A pathetic interest attached to the works of Hurlstone, F. Purcell Warren, Ernest Farrar, and George Butterworth, all taken from us at the outset of promising careers. The three last-named have given their lives for their country. Butterworth's 'Idyll,' 'The banks of green willow,' indeed made perhaps the strongest individual appeal of any of the works of the younger men. It has an individual charm, and rare delicacy and certainty of touch, making great effect without mere 'effects,' and with singular economy of means. I am glad to see that it is to be included in the programme of one of the forthcoming Promenade Concerts. It should find a permanent place in the repertoire.

Comparisons are to be deprecated, but are none the less interesting. On a wet afternoon during the holidays a lover of contemporary British music would find much intellectual diversion in drawing up three similar programmes from the works of men who have not been trained in Prince Consort Road, or who have taught on the other side of Hyde Park or in the provinces.

The concerts were brought to a fitting and impressive close by the performance of Parry's beautiful 'Jerusalem,' which was sung also at the composer's funeral in St. Paul's Cathedral.

A. KALISCH.

THE ASSOCIATED BOARD.

The thirtieth annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music was held at the Royal Academy of Music, York Gate, Marylebone Road, on July 17. Mr. Ernest Mathews took the chair.

Amongst those present were Sir Alexander C. Mackenzie, Sir Walter Parratt, Dr. Hugh P. Allen, Dr. Charles H. Lloyd, Dr. Eaton Fanning, and Messrs. Oscar Beringer, H. Wessely, Arthur Hinton, Edward Iles, A. P. Alderson, Frank Arnold, Spencer Dyke, G. H. Mackern, Henry Beauchamp, Brunel White (Carmarthen), Herbert A. Marshall (Leicester), Charles J. Soltan (Slough), Mrs. T. P. Lockwood (Sheffield), and Miss Ethel M. Barlow (Gravesend).

The minutes of the previous meeting having been read and confirmed, the secretary read the report, which expressed the gratification of the Board at being able to announce that H.R.H. The Prince of Wales had graciously consented to become its President. A tribute was paid to the memory of the late Sir Hubert Parry, expressing the profound regret of the Board at the loss of 'a wise counsellor and a staunch friend.' The number of candidates in the United Kingdom was 5,006 in the Local Centre examinations, and 34,040 in the School examinations. Exhibitions were awarded last year in the United Kingdom to Mabel Le Févre, Bournemouth Centre, violin; William Stuart Jones, Cardiff Centre, violin; Eileen N. Sharp, Brighton Centre, singing; Irene V. Hyman, London Centre,

pianoforte : Lina S. Collins, London Centre, pianoforte ; and Eleanor L. Andrews, London Centre, violin. In Australia, Ruby Waldon, Parramatta Centre, N.S.W., violin ; and Gladys Cunliffe, Perth Centre, W.A., pianoforte. In New Zealand, A. N. Caverhill, pianoforte. In Canada, Marion O'Neil, Winnipeg Centre, violin. In Jamaica, Doris Livingstone, violin, and Sarah V. Young, pianoforte. In Malta, Carmen Hare, pianoforte. Eight Exhibitions previously gained have been renewed for a further period of one year.

The chairman, in moving the adoption of the report, said :

It was particularly gratifying to them that His Royal Highness The Prince of Wales had seen his way to accept the position of President of this Board. In doing so, he was only carrying on the work of his father and grandfather before him. Owing to the enormous amount of work the Prince of Wales had undertaken, it was impossible for him to be present at this meeting, but he had kindly expressed a hope that he would be able to be present at future meetings. With regard to the death of Sir Hubert Parry, he (the chairman) spoke of his personal friendship with him, extending from the time, fifty-three years ago, when he first met him as an undergraduate at Oxford. He also wished, on behalf of the Board, to say how greatly he appreciated the presence of Dr. Hugh P. Allen, whose influence was already proving of great value to the Board. With regard to the growth of the work, in this its thirtieth year it was interesting to note that during the first year the Board examined about 1,100 candidates ; in its tenth year, 12,000 ; in its twentieth year, 35,000 ; and in the past year, a little less than 60,000.

Sir Walter Parratt second the motion, and the report and balance sheet were unanimously adopted.

A vote of thanks to Mr. Ernest Mathews for presiding, proposed by Sir Alexander Mackenzie and seconded by Dr. H. P. Allen, terminated the proceedings.

METROPOLITAN ACADEMY OF MUSIC.

Competitions for two Scholarships and fourteen Exhibitions have just been held at the Metropolitan Academy of Music, Earham Hall, Forest Gate. The two Scholarships and two of the Exhibitions are provided for out of the proceeds of the concert given annually by the professors in memory of the late Mr. Harding Bonner, founder and first Principal of the Academy, and are known as the Harding Bonner Memorial Scholarships and Exhibitions. They are open to advanced students at any branch of the Academy. The other Exhibitions are open to students gaining the highest marks in certain grades at the half-yearly examination. The adjudicators were : Mr. Ivor Foster and Mr. Dan Richards, Mr. Herbert Fryer, Mr. Edwin Quaife, and Mr. Frederick Hudson. The names of the winners are as follows : *Harding Bonner Scholarships* : Pianoforte—Miss Ruth Dowling. Singing—Miss Ethel Archer. *Harding Bonner Exhibitions* : Violin—Miss L. Josephine Hurd. Elocution—Miss Betty Gilbert. *Examination Exhibitions* : Pianoforte—Miss Ethel G. Tuck, Miss Doris E. Hudson, Miss Grace Rapkin, Master Edward Mason. Singing—Miss Petronella Tresfon, Miss Ida Bullivant, Miss Dorothy A. Hathaway, Miss Phyllis Dawkins. Violin—Mr. Gilbert C. Cave, Miss Florence Alliston. Elocution—Miss Rosie L. Noakes, Miss Margery Houghton.

AN OXFORD DEGREE.

The Encenia at Oxford was naturally and rightly devoted to honouring the heroes of the war, but at the Degree Day next before it, on June 19, music—and what is more, our own music—had its celebration. Dr. Ralph Vaughan Williams was presented for the degree of Doctor of Music, *honoris causa*, and having received his degree in the morning, attended at a remarkable performance of his greatest choral work, 'A Sea Symphony,' conducted by Prof. H. P. Allen in the Sheldonian Theatre in the afternoon.

The last honorary degree of Doctor of Music was given just five years ago to Dr. Richard Strauss, and while Oxford takes no shame for her past actions, generous on the eve of war, it was significant that her first act of peace was to seek out

one of the foremost of our native composers, and not only present him with her Doctorate but take pride in singing and playing his music.

'Behold the sea itself!'

The words rang out with a splendour which eclipsed the trumpet call, supported on a bass of vigorous undergraduate voices—not the school-boy voices of pre-war days, but the voices of men who know what the sea means, having gone across it and returned. The whole performance throbbed with the new life which has come to the old University. Not only all the choir, but the greater part of the orchestra was composed of local musicians, and the intricate music was so thoroughly known that in the middle of a final rehearsal Dr. Allen was able to order 'all books closed,' whereat the choir sang to the end of the work from memory.

The occasion was a double commemoration, for this year the Sheldonian completes two hundred and fifty years of University life. It was opened in 1669, and the fact was recalled by the revival of the Motet, 'O bone Jesu,' which Dr. William Child wrote for the opening 'Act.' This was sung from photographed facsimiles of the original parts by a small choir before the 'Sea Symphony,' and afterwards the proceedings ended with an inspired performance of Sir Hubert Parry's Ode, 'Blest Pair of Sirens.'

We were given, therefore, three ages of English choral music, which showed its continuity of thought and its variety of expression. All concerned deserved congratulations on the result, including the two solo singers, Miss Ethel McLelland and Mr. Topliss Green, whose voices had admirable effect in combination with the choir in the 'Sea Symphony.' But it would be hard to say whether Oxford is most to be congratulated on her new graduate, whose work carries so strong a message for this moment, or on her new musical Professor, who has proved his power to stimulate the musical activities of the University and town to a point of fervour and efficiency which the Sheldonian in all its two hundred and fifty years has never before known.

H. C. C.

OLD ITALIAN MUSIC.

A very remarkable series of concerts of old Italian music concluded at the beginning of the month at Wigmore Hall. The programmes consisted entirely of music of the 17th and 18th centuries, which critical posterity has overlooked. It has been suggested that the revival of the old music was the result of that recrudescence of nationalism which goes hand in hand with war. As a matter of fact, it began before the war, and was due to the profound knowledge and enthusiastic research of a poet keen on all that belongs to the artistic history of his country. But for the leadership of D'Annunzio—which can be traced distinctly in the opening pages of 'Il Fuoco'—it is probable that this whole epoch of Italian composition would have been known to us only through the two or three ill-chosen examples issued mostly by musicians whose strong point was not scholarship. In fact, most of the composers represented were to the majority of us mere names met in history books or in the pages of that fine connoisseur of Italian art, Robert Browning. But who would have supposed that Baldassare Galuppi would have anything to say to an audience versed in Strauss and Stravinsky?

The undoubted success of the concerts and the appeal they obviously had both for the learned and the simple offers the best possible evidence that Galuppi, Porpora, Veracini, Marcello, Zupoli and 'the others' are far from being the 'petits maitres' they were supposed to be. Had this been the case the modern audiences coming so long after the fashion had set would find them meaningless and dull. Only those who have tried the experiment know how unutterably dull composers can be who repeat the tricks of a dead season. The examples heard at Wigmore Hall proved beyond doubt that in any age men of real worth can express themselves in forms of beauty so striking and individual as to be independent of time and custom. But they must be allowed to tell their own tale in their own way, and careful editorship is a primal necessity.

Not only has music been performed at these concerts which we had never heard before, but there have also been notable performances of works which had come down to us

in garbled versions. Corelli's 'La Follia,' for instance, is mostly known through the version of M. Leonard, which curtails the noble chaconne to about half its size and adds a cadenza which is totally uncalled for. There is little doubt that most of the music of that epoch which has been preserved needs re-editing. Leonard and Helmesberger were decidedly not ideal men for such a task, although their work has passed unchallenged.

Of the newly-discovered Veracini Sonatas, the pianoforte pieces, and the great songs Madame Fino-Savio sang for us, the most surprising thing is how little they show the effect of time. One felt, not that they were old, but that they employed a different medium. It was as if one who had always known oil-paintings should suddenly have chanced upon an etching. We have heard a good deal of the conventionality that bound music in those days; yet it is a fact that the conventionality was more in the choice of texts than in composition. Recitative is nowadays out of fashion, but until one had heard the recitativo of some songs of Marcello, one would never have known to what heights of dignified dramatic expression they could aspire. So far from conventionality, there was hardly one of the pianoforte pieces played by Signor Benvenuto which did not contain the stimulus of the fruitful seed of new forms.

This notice cannot close without a word of sincere praise for the performers, and perhaps one ought to name first Signor Benvenuto, who not only played many pianoforte pieces with great skill and inborn sympathy, but also accompanied the pianist and the violinist and made us feel throughout that he was heart and soul in the movement. Of the singer, Madame Fino-Savio, who was perhaps even more heartily applauded than her companions, much could be said. She is one of the few Italian women singers who still retain the polish and the purity of the great age of singing which was not the age of the virtuoso but of the artist, and which flourished not when roudales and exceptionally high notes made singers into popular heroes, but long before.

Certainly there was not a phrase which did not get its full meed of expression from the performer. The violinist, Madame Mazzuchelli, also has in her playing, and in her very poise, something reminiscent of old times, that disappeared from the concert-platform when a more tense passion became the dominant note both of the music and of the performance. The older school demanded above all things purity of tone, and this is exactly the strong point in the playing of Madame Mazzuchelli.

F. B.

London Concerts.

The Alexandra Palace Choral Society, still hampered by the closing of its Northern home, carries on its unbroken work under the indefatigable Mr. Allen Gill, and, in spite of all difficulties, upholds its old reputation. At Queen's Hall, on June 21, the Society gave a Thanksgiving Festival, and aptly chose for the purpose Elgar's 'Spirit of England' and Stanford's 'Te Deum,' a work of high quality that in many passages has the nobility due to its theme. These works, needless to say, received adequate performance—fine in tone, eloquent, displaying all the musical quality and expressive meaning that come from earnest and enlightened preparation. The programme contained also Mendelssohn's 'Hymn of Praise' and the Triumphal March and Chorus from Elgar's 'Caractacus.' Mr. Gill conducted throughout with the commanding power that is always stimulating to both choir and audience, and the work of the Society had a worthy counterpart in the solo-singing of Miss Carrie Tubbs, Miss Phyllis Lett, and Mr. John Coates, and in the organ-playing of Mr. G. D. Cunningham.

M. Georges Pitsch, a Belgian violoncellist of deservedly high reputation, gave a recital at Wigmore Hall on June 19 and again earned much admiration for his expressive powers, his beautiful tone, and his clean technique. He introduced two works new to London—a Piece by Chausson and a Poème by Vreuls—that provided interesting moments. In the 'Rhapsody' of Eugène Goossens he was accompanied by the composer.

In company with M. Moiseiwitsch, Miss Daisy Kennedy gave a farewell recital at Wigmore Hall on June 19, preparatory to her departure for Australia. While fully appreciating the prowess of so admirable a native artist, one felt that it should have been put to the service of some native music.

Mr. George Fergusson sang pleasantly at Æolian Hall on June 19, his programme including 'Isobel' by Frank Bridge, 'Night in a garden' by V. Thomas, 'The bells of St. Marie' by John Ireland, 'When childher plays' by Walford Davies, 'The cloths of heaven' by T. Dunhill, and 'Come away, death' and 'Blow, blow, thou winter wind' by Roger Quilter.

Mr. T. P. Fielden, though long known as a pianist of quality, has made a definite 'arrival' during this season. His playing at Wigmore Hall on June 20 firmly established his reputation as an artist of individuality and high proficiency.

Mr. Harold Samuel's pianoforte programme at Wigmore Hall on June 21 was devoted entirely to the works of J. S. Bach. His playing thoroughly justified such a choice, and the presence of a large audience gave further commendation.

One of the best achievements to the credit of the London String Quartet is their production of Dr. Walford Davies's Suite, 'Peter Pan,' at Æolian Hall on June 21. It is a work of irresistible charm, fully characteristic of the composer, especially in his distinctive use of an idiom that speaks of things British. It is sufficient praise to ascribe to the music the same subtle and genial fancy that illuminates Barrie's 'Peter Pan.'

Miss Gladys Moger's programme at Æolian Hall on June 23 was conspicuous among the many recital programmes that have recently done honour to British music. Her songs were by Cyril Rootham and John Ireland, and by employing the assistance of the Allied String Quartet each composer was also represented by a chamber work—Mr. Rootham by his Quartet in C flat and Mr. Ireland by his second Trio.

Songs by Frank Bridge, Cyril Scott, John Ireland, and Granville Bantock were included by Miss Foster Salmond in her programme at Steinway Hall on June 24, and all received sympathetic interpretation.

At Steinway Hall on June 24 Miss Emma Barnett brought memories of a fragrant and delicate past by playing a number of pianoforte pieces by John Francis Barnett, her brother.

An orchestral concert given with the assistance of the London Symphony Orchestra at Queen's Hall on June 24, served to introduce to London Mr. Appleby Matthews, who has earned considerable reputation in the Birmingham district as an orchestral conductor. He showed his capacity in Tchaikovsky's B flat minor Pianoforte Concerto—with Mr. Frederic Lamond as soloist—the 'Figaro' and 'Bartered Bride' Overtures, Bantock's 'Dante and Beatrice,' and in a newly-heard work by J. D. Davis. This was the Prelude to a one-Act opera, 'The Cossacks,' a musicianly work of considerable interest.

The native music brought forward by Mr. de Lara at Steinway Hall on June 25, consisted of a Sonata for flute and pianoforte by Francis Töye, a new String Quartet by Edgar Bainton, a set of Fancies for pianoforte and strings by Joseph Speaight, and a new Arabesque for flute by Norman O'Neill.

A concert of Mr. Landon Ronald's songs, given at Æolian Hall on June 25, brought to notice many pleasant examples of his inventiveness and instinct for style. 'Electra' and 'Love's philosophy,' 'Light, my light' and 'Bring her again,' were among the most characteristic and distinctive. With Miss Rosina Buckman and Mr. Walter Hyde as interpreters, and the composer as accompanist, the songs received full justice. Some pianoforte solos were given by Miss Irene Scharrer.

In aid of the St. Dunstan's 'After-Care' Fund the Shapiro Orchestra gave a concert at Queen's Hall on June 27. Under Mr. Shapiro's direction adequate performances were given of Brahms's C minor Symphony, Tchaikovsky's 'Francesca da Rimini,' and, with M. Melsa as soloist, Saint-Saëns's B minor Violin Concerto.

A Pianoforte Concerto by Harry Farjeon was played at Queen's Hall on June 27 by Miss Jessie Munro, with accompaniment by the Queen's Hall Orchestra under Sir Henry Wood. Although an early work of the composer, who wrote it in 1900, it has the musicianship of maturity, and much inventiveness.

Mr. Cedric Sharpe, one of the ablest British violoncellists, played the Rhapsody of Eugène Goossens at Wigmore Hall on June 27, accompanied by Mr. William Murdoch, who also showed his exceptional powers in four pieces by the Spanish composer Manuel de Falla.

A pleasant string Quartet by J. D. Davis, chiefly characterised by simplicity and melodiousness, was performed by the London String Quartet at Æolian Hall on June 28.

Miss Lillias Mackinnon's Scriabin recital at Wigmore Hall on July 1 was interesting and instructive. It showed Scriabin's development from a clever disciple of Chopin to a composer of individuality and power. Some 'Preludes' contained the beginning of his emancipation, and 'Vers la flamme'—a pianoforte tone-poem that can be measured with the 'Poème de l'extase'—showed its completion. Miss Mackinnon had a thorough grasp of the music, which she interpreted with poetry and skill.

Miss May Mukle's violoncello recital at Æolian Hall on July 4 produced some interesting music, amongst which chief place must go to five short pieces by Purcell Warren, who lost his life in the war. They contain well-conceived musical ideas in an unpretentious form, and show that the composer had gifts of great promise. A 'Hebrew Serenade' by Ernest Bloch was more ambitious and sophisticated and, although individual, not more effective. Two 'Fancies' of her own were also in Miss Mukle's programme.

Mr. Ivan Philippowsky gave a recital at Wigmore Hall on July 7 and in a programme containing a Glazounov Sonata, portions of York Bowen's second Suite, and pieces by Bach and Chopin, proved himself to be a very fine player, with a technical command and a variety of resource far above the average.

Mr. Isidore de Lara brought his series of all-British concerts at Steinway Hall to a close on July 16 with a programme that included Elgar's Violin Sonata, two settings of lyrics from the Chinese by Julius Harrison, and a Valse Arabesque by Frederick Laurence, to which Miss Hilda Bewicke danced.

The Quintet by Cyril Scott inadvertently described in our last issue (p. 372) as a Pianoforte Quintet is written for two violins, viola, and two violoncellos.

PROMENADE CONCERTS.

Messrs. Chappell & Co., Ltd., announce that the twenty-fifth season of Promenade Concerts at Queen's Hall, under the conductorship of Sir Henry Wood and the management of Mr. Robert Newman, will commence on Saturday evening, August 16, and be continued nightly for ten weeks until October 25. The concerts will commence at eight o'clock each evening and terminate about half-past ten. Eighty-seven soloists will appear during the season, including Hilda Blake, Rosina Buckman, Louise Dale, Ethel Dyer, Amy Evans, Dora Gibson, Dora Labbette, Alice Lilley, Annie Rees, Adah Rogalsky, Phyllis Smith, Lillian Stanford, Stralia, Anne Thurstfield, Carrie Tubbs, and Doris Vane, sopranos; Evelyn Arden, Margaret Balfour, Emilia Conti, Phyllis Evannett, Irene Flanders, Olga Haley, Carmen Hill, Doris Manuelle, and Ethel Peake, contraltos; John Booth, Ben Davies, Hubert Eisdell, Gervase Elwes, Walter Glynn, Dan Jones, Lenghi-Cellini, Ben Morgan, Sidney Pointer, Herbert Teale, Spencer Thomas, and Yves Tinayre, tenors; George Baker, Herbert Brown, Murray Davey, Edward Dykes, Kenneth Ellis, Darrell Fancourt, Fraser Gange, Herbert Heyner, John Huntington, Charles Knowles, Norman Notley, Frederick Ranalow, Walter Sautl, Horace Stevens, Sidney Stoddard, Arnold Stoker, and Charles Tree, basses. The instrumentalists include Edith Barnett, Cecil Baumer, Berthe Bernard, York Bowen, Christian Carpenter, Fanny Davies, Arthur de Greef, Helen Guest, Elsie Hall, Myra Hess, Elsie Horne, Evelyn Howard-Jones, William G. James, Auriol Jones, Lilia Kanevskaya, Vivian Langrish, Benno Moiseiwitsch, Rachel Owen, Winifred Purnell, Harold Samuel, and Egerton Tdimarsh, pianists; Arthur Beckwith, Sybil Eaton, Margaret Fairless, Katie Goldsmith, Marjorie Hayward, Daniel Melsa, and Ernest Whitfield, violinists; Thelma Bentwich, Felix Salmond, and C. Warwick-Evans, cellists; Frederick B. Kiddle and Stanley Marchant, organists.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Carl Rosa Opera Company's three weeks' operatic season, from June 16 to July 5, was crowned with success, and no doubt the summer operatic season will in future be an established yearly function. It was in the nature of an experiment, and the Prince of Wales Theatre Syndicate has decided that a summer operatic season is far more attractive than a run of dramas or even light comic operas. The two novelties produced were Alfred de Keyser's 'Stella Maris' and Reginald Somerville's 'Antoine,' but the public did not take kindly to them—although the performances were quite excellent—probably owing to the rather gloomy character of the plots. The compositions were not free from reminiscences of Puccini, Wagner, Mascagni, and other composers, in some instances palpably so, but of the two Somerville's 'Antoine' shows the best musicianship.

Very excellent performances were given of 'Cavalleria Rusticana,' 'Pagliacci,' 'Tannhäuser,' 'Rigoletto,' 'Mignon,' 'Madame Butterfly,' 'Merry Wives of Windsor,' 'Carmen,' and 'La Bohème.' In Henriquez de la Fuente the Company has a conductor of ability and temperament, and the second conductor, Mr. Herbert Ferrars, is also a reliable and experienced orchestral director. The artistic personnel was the same that recently appeared in London.

The local concert season is practically ended, and the only interesting concerts are those given in our Public Parks by the best regimental bands, as is usual at this time of the year.

A most interesting and successful concert was given in the large Lecture Theatre of the Midland Institute on June 28 by the members of the chamber music class in connection with the Midland Institute School of Music. The very creditable performance of Tanéïev's Pianoforte Quartet in E, Op. 20, two movements of Glazounov's String Quartet in G, Op. 26, and Howell's scholarly Pianoforte Quartet in A minor, Op. 21, reflected the utmost credit on the School and its teachers. An unrehearsed incident occurred in the last movement of the Tanéïev Quartet, the lid of the grand pianoforte, which was raised, suddenly coming down with a crash, so that the player had to stop. The sangfroid with which the artists continued the movement was worthy of all praise.

In connection with the ninth British Music Convention, held at Birmingham, a special concert was given at the Grosvenor Rooms, Grand Hotel, on June 21, for which a highly attractive and artistic programme was supplied by Birmingham artists:—Madame Parkes Darby, Miss Mary Foster, Dr. Tom Goodey, and Mr. Aubrey Millward (vocalists), Mr. Paul Beard (violin), Miss Rosemary Savage (pianoforte), and Messrs. Richard Wassell and Michael Mullinar (accompanists).

The Birmingham Festival Choral Society is to be congratulated on having secured Sir Henry Wood as conductor of our premier choral Society. He is certainly the right man in the right place, who on many an occasion has shown a master hand as a Festival conductor of choral works; and he has directed with unquestionable success our Triennial Musical Festival of 1912. Sir Henry was also conductor of the Nottingham Sacred Harmonic Society in 1897, of the Wolverhampton Festival Choral Society in 1900, of the Sheffield Festival in 1902, and of the Norwich Festival in 1908. The appointment has given great satisfaction to all concerned in the welfare of the Festival Choral Society.

Mr. Clarence Raybould, one of our best local musicians, has since his return from military service severed his connection with Birmingham and left the Midlands to join the Beecham Opera Company as one of its conductors. He made his début at the Alhambra Theatre, Bradford, on July 4, conducting with success Verdi's 'Falstaff.' Mr. Clarence Raybould is an excellent pianist and organist, and previous to the war was organist of the Church of the Messiah.

One fully expected that the much-heralded establishment of the new City of Birmingham Permanent Orchestra would by now be in working order. But that is very far from

being the case, judging by the results emanating from the conference just held at the Council House under the presidency of the Lord Mayor (Alderman Sir David Brooks). At that meeting there were present representatives of the various musical Societies and Associations in the city, with the object of endeavouring to arrive at a mutual arrangement with respect to the bookings of the Town Hall in future, and the engagements of the new Orchestra by the Societies in connection with their own concerts. The matter was fully discussed, and a general desire was expressed that a working basis should be arrived at. For that purpose it was agreed that a committee representing the musical Societies should confer with representatives of the Orchestra with the object of formulating a scheme which would be ultimately satisfactory. It was hoped that the new Orchestra would be able to arrange for a series of concerts at the Town Hall during next autumn and winter; but this has been found impracticable without affecting the interests of those who had already made arrangements for the coming season. Consequently it was decided to postpone the inauguration of the concerts by the new Orchestra until next year.

BOURNEMOUTH.

The paucity of concerts, on the one hand, and the enforced absence of the writer on the other, from two out of the few music-makings that call for remark, necessarily limit this month's record to one of small proportions. July is always Bournemouth's featureless month from the musical point of view, as it is then that Mr. Dan Godfrey and the members of the Municipal Orchestra indulge in their annual holiday. Our esteemed Director of Music was the first to shake the dust of Bournemouth from his feet, leaving Mr. W. M. Pearce, his deputy-conductor, to direct the Symphony Concert on July 2, at which Mendelssohn's 'Reformation' Symphony was the central feature. Before Mr. Godfrey's departure, however, we had (on June 25) a similar concert, the programme being made up of Mozart's Symphony No. 42, in F, a wholly unrepresentative and decidedly ingenuous example of that master's art, Schubert's mildly attractive though very little known 'Alfonso and Estrella' Overture, Balfour Gardiner's sparkling 'Shepherd Fennel's Dance,' and—far outweighing all the aforementioned compositions—César Franck's tenderly beautiful and fascinatingly intimate Symphonic Variations for piano-forte and orchestra. This performance had been in the nature of a pleasure deferred, for Miss Craigie Ross, who played the solo music, was originally announced to appear in the winter during the last series of Symphony Concerts, but through illness was compelled to postpone her appearance until the summer season. Bournemouth, of which Miss Ross is one of the chief musical ornaments, owes her, with respect to her various artistic capacities, a deep debt of gratitude, and the reverent and resourceful way in which she revealed the restrained but none the less soulful outpourings of the Variations prompted a desire that her unquestioned talents could be placed more frequently at the disposal of the Winter Gardens audiences. The concert on June 19 was one of those which the writer, as already mentioned, was unable to attend.

We gather that one of the first musical events on a large scale after the reassembling of the Municipal Orchestra is to be a 'Peace' concert—which, although taking place after the official celebration, will, it is hoped, be an appropriate and dignified occasion. As for the actual 'Peace Day' itself, musical Bournemouth seems to have resigned all claims to a worthy place in the day's proceedings, which is hardly creditable to the town's reputation. Surely, in the absence of Mr. Godfrey and the Orchestra, something could have been devised through the choir organizations in the town?

It is anticipated that Rutland Boughton's striking setting of Fiona Macleod's 'Immortal Hour' will be revived here early in September. This is good news for those who have unbounded faith in the efficacy of Mr. Boughton's artistic schemes.

Eleven hundred season tickets have already been sold for admittance to the performances by the Southport Corporation Military Band. This is some hundreds in excess of previous years.

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BRISTOL.

The feature of the month of June was the great Bristol Eisteddfod. First promoted seventeen years ago by the indefatigable Mr. W. E. Fowler, it has grown to a thousand entries, and Victoria Rooms are the centre of the thoughts and hopes of young musicians in a wide area round Bristol and even in remote places. The adjudicators included Madame Mary Davies, Mr. Daniel Price, Mr. Monk Gould, Mr. Charlton Keith, Mr. Arthur Bent, and Mrs. Tobias Matthay. The competitions included pianoforte playing of all grades; solo singers, male and female, and children; children's choirs; recitations, &c. Gold and silver medals and other prizes were offered, and the contests lasted for four days, winding up with two concerts at Victoria Rooms, with the Lord Mayor presiding and the Lady Mayoress distributing the prizes.

Mr. Plunket Greene, attending the Guthrie Commemoration of his old school, Clifton College, on June 27, gave a vocal recital in which the famous baritone interpreted a generous programme of old and new ballads from the 17th century to the 20th, with his customary attention to subtle shades of meaning and inflection. Mr. S. Liddle was at the pianoforte.

Other musical events of the month have been few indeed, although mention may be made of open-air band performances and one or two organ recitals. Dr. Alcock, of Salisbury Cathedral, contributed one of the latter at St. Mary Redcliffe Church.

CAMBRIDGE.

The University Musical Society gave a most successful May Week concert in the Guildhall on Friday, June 6, to a large and appreciative audience. Mr. Harold Samuel played Beethoven's 'Emperor' Concerto with the orchestra, and Bach's 'Partita' in C minor, the double-chorus sang Bach's Motet, 'Sing ye to the Lord,' and the orchestra played 'L'après-midi d'un faune,' by Debussy, and Vaughan Williams's 'Wasps' music, conducted by the composer. Most of the Colleges held concerts in May Week for the first time since the war, and organ recitals were given in the King's Chapel by Dr. Lloyd, Dr. Bairstow, Mr. Ley, and Mr. Ponsonby, and in Trinity Chapel by Dr. Gray. At the open concert of the Musical Club in Caius Hall, on June 3, Mr. Gervase Elwes gave a song recital, with Mr. Roger Quilter at the pianoforte and Messrs. Inwards, Gilson, T. H. Marshall, and Aston played Chausson's Quartet in A major for pianoforte, violin, viola, and violoncello.

During the term Dr. C. B. Rootham, Fellow and Organist of St. John's, was elected to a lectureship in music at his College.

DEVON AND CORNWALL.

DEVON.

Dr. Weekes's Choral Society has resumed practice under the conductorship of Mr. Walter Weekes, with Dr. Weekes as sub-conductor, and will give a concert next season. The 'Isca' Glee Party at Exeter has been reorganized, and has sung semi-privately before appearing publicly at the end of July. Mr. Cotton's Male Choir has also been re-formed. Exeter Amateur Operatic Society has put 'Tom Jones' in rehearsal for performance in February next, under Mr. Allan Allen.

A new series of summer entertainments was opened in Northernhay, Exeter, on July 16, and will be continued for charitable purposes.

In Crediton Wesleyan Church, on July 9, a new organ was opened with a recital by Mr. Douglas H. Reed (Exeter). He selected pieces by Sanderson, Lemare, and Guilman, and the choir sang selections from oratorios. Mr. Brewer gave an organ recital at St. Mary's Church, Newton Abbot, on July 11, with Mr. Chapple as vocalist.

A chamber music concert given at Exeter by Mr. Otto Milani (violinist), his pupils and friends, was an event of interest on July 10. Mozart's String Quartet, No. 14, was played by three ladies from Bideford and Mr. Milani; Miss Ackland, a gifted 'cellist, played delightfully on a beautiful instrument a 'Rondo' by Boccherini; while Miss Phyllis Smith, Miss Blanche Parbury, Miss Joan Ackland, and Miss Cicely Smith added interest to the programme by their playing of music by Saint-Saëns, H. A. Ceseck,

Godard, and Elgar. Mrs. Hall Parlyb and Mr. Milani played a duet for violins by Handel. Songs were sung by Mr. Walter Belgrove.

CORNWALL.

The committee of the West of England Bandsmen's Festival has decided to revive its annual Festival, established in 1912, and on September 6 will hold a two-section selection contest. The Prince of Wales has presented a trophy, and Sir Edward Nicholl, M.P., has given a twenty-guinea challenge cup. Cash prizes and other trophies will also be offered.

Folk-dancing was demonstrated at Falmouth by members of the Women's Institute on July 10, and on the same date the choir, trained by Miss Edith Blight, sang part-songs attractively. Folk-dancing was also displayed at Camborne on July 16 by Camborne County School Old Girls' Guild.

Falmouth Junior Operatic Society performed 'May-day in Well-a-day' on July 12.

DUBLIN.

At a special conferring of degrees at Trinity College, Dublin University, on July 4, the following students graduated in Music: Mr. G. H. FitzSimons (*nondum graduatus in artibus*), Mus.D.; Mr. R. H. P. Coleman, and Miss Cecilia G. Wood (*nondum graduati in artibus*), Mus.B.

The music trade in Dublin is seriously affected at present, and the following notice has appeared in all the Dublin dailies from July 1 to July 12: 'Owing to the action of the Irish Transport and General Workers' Union in withdrawing certain members of our staffs, business will be suspended for the present by the following firms: Pigott & Co., Ltd.; Cramer Wood & Co., Ltd.; Crane & Sons, Ltd.'

A very handsome volume of nearly a hundred traditional Connacht songs, with their respective melodies, collected by Mrs. Costello, of Tuam, has recently been issued by the Candle Press, 44, Dawson Street, Dublin, and by the Irish Folk-song Society, London.

LIVERPOOL.

The University of Liverpool has established a Lectureship in Music, which Dr. A. W. Pollitt has been invited to accept. The Senate recommended that the appointment be for three years, as from October 1, 1919, at a salary of £250 per annum. It is matter for congratulation that the authorities have not had to go out of Liverpool to find a highly-accomplished musician and executant who will fill the post with distinction.

The Allington-Charsley Opera Company, of which Mr. Harrison Frewin is conductor-in-chief, has added to its Liverpool laurels by the generally meritorious performances given during its recent season in the Shakespeare Theatre. The Company possesses reliable vocal principals, and with an enlarged orchestra the revival of 'Les Huguenots' was well within its means. Even more justifiable and successful was the revival of Balfe's 'Satanella,' a work which suffers from an absurd 'plot.' Written fifteen years after the unshakably popular 'Bohemian Girl,' 'Satanella' shows an advance in the composer's outlook in the adoption, if not the invention, of a leading theme, in a haunting melody which recurs from time to time. The performance was most creditable, especially to Mr. Frank Novara, who took Count Rupert's part at short notice, and to Miss Celia Leyke, an attractive Satanella. Mr. Harrison Frewin himself provided a triple bill in three short works—'Pan and the Wood Nymph,' 'Red Mask,' and 'The Gay Lothario,' a one-act operetta. The first of these is a dramatic pastoral occupying fifteen minutes, while in 'Red Mask' the central dramatic idea is chiefly sustained by orchestra and ballet. Mr. Frewin's music is very tuneful and skillfully scored, and the dances were delightfully done.

An interesting instrumental concert was recently given in Crane Hall, by past and present holders of music studentships awarded by the Education Committee, which during the past twenty-five years have reached a total of a hundred and seventy. The bulk of these have been gained by boys and girls of the Elementary Schools of the city, who have followed up their initial success by devoting themselves to music as a profession, especially as orchestral instrumentalists. In this direction the outlook is most hopeful, judging by the performance of the orchestra, which was conducted by Mr. Alfred Ross.

Liverpool was one of the first cities to take up the cult of folk-dancing in 1907, and at a recent meeting here of the English Folk-Dance Society, held in Rushworth Hall, Mr. Cecil Sharp in advocating the revival of old English dances referred in disparaging terms to the dances of to-day as being ugly and indecorous. He had studied the dancing in well-known drawing rooms and the best clubs, and was reminded only of the sways and motions of West African negroes. Mr. Sharp is probably right in regarding the old dances as the purest form of the art, and from this point of view may well be encouraged in his crusade.

The local Association of Organists and Choirmasters is losing a gifted and popular member in Mr. Albert Orton, who is leaving Liverpool to take up his new appointment as organist of Newport Parish Church, Isle of Wight. Well-known as organist of Walton Parish Church, assistant-organist at Liverpool Cathedral, and conductor of the Walton Philharmonic Society, Mr. Orton's versatile powers as an executant both on the pianoforte and organ were shown at his recitals at Walton on June 21, when in the church he played the Reubke Organ Sonata and afterwards in the Parish Hall gave an interesting pianoforte recital of works by Bach, Beethoven, and Chopin. Members from the Southport and Manchester Associations joined the Liverpool members on this interesting occasion, and a silver cigarette-case was presented to Mr. Orton as a friendly souvenir.

At his pianoforte recital in Crane Hall on June 18, Mr. Joseph Greene introduced three remarkable 'Eastern Pieces' by Norman Peterkin, a young local composer who has musically illustrated subjects from Lord Dunsany's 'Dreamer's Tales' with extraordinary suggestiveness. The music is saturated with Eastern rhythms and weird melodies. These appear to have an attraction approaching to an obsession of which the composer might well beware. At least his atmospheric harmonies are novel and cleverly contrived, especially in one instance which depicts 'little gardens at the desert's edge where men beat the tambang and the tittibuk, and blew melodiously the zootibar, while here and there one played upon the kalipac.'

The Crane Hall Wednesday afternoon recitals came to a distinguished close on June 25, when Mr. Josef Holbrooke played his own characteristic 'Javanese Pepper Dance' and a Valse Fantaisie by J. R. Heath. Three groups of well-contrasted songs, including Mr. Holbrooke's delightful 'Annabel Lee,' were finely sung by Mr. John Goss, accompanied by Mr. Sandberg Lee.

The Liverpool Church Choir Association has received a bequest of £100 under the will of the late Mr. Walter L. Gladstone, of Court Hey, Broadgreen (a nephew of W. E. Gladstone). This unexpected windfall will be a further encouragement to the Association to persevere in its good work, which has far-reaching and beneficial influences. The last annual Festival was held in 1913.

Building operations have been resumed at the new Liverpool Cathedral, and it is hoped that within three years the first part of the main building, including the Nave and Choir, will be consecrated and opened. Something like £130,000 will be needed for this work, owing to the increased estimates, and about half that sum is in hand. The Bishop claims that the new Cathedral has already brought increased reverence into Church services, which have taken pattern by the services held daily in the Lady Chapel. Musically, credit is due to Mr. H. Goss-Custard and the well-trained choir.

MANCHESTER AND DISTRICT.

In music, as in nature, we have had a long drought with very occasional showers of refreshment. The outdoor Peace Festival on June 21, with the monster choir and a crowd approaching pre-war football dimensions, was a complete success. A listener's opinion of it depended upon his good or ill-luck in position—the voices ought to float down-wind to him, but they did not always do so. There was, however, no getting away from 'Land of Hope and Glory,' and the effect was comparable to the mighty roar of tone when on the Royal Exchange some eight thousand men sang the National Anthem when George V. was proclaimed King. There was a repeat performance of the Peace music in the Free Trade Hall on July 20, but with the choir naturally

reduced in scale to the building. Mr. R. H. Wilson conducted on both occasions, and on June 21 had assistance from the Manchester Amateur Orchestral Society (conductor, Mr. Gordon Cockerill) and the Pendleton Prize Band, who accompanied Goss's noble anthem, 'O give thanks.'

In the week following the Peace Festival, Dr. Henry Coward conducted a choir of forty Sheffield singers at the Manchester Palace of Varieties in a selection of part-song music, accompanied and unaccompanied. This choir was making a tour of the six largest industrial centres of the North and Midlands. At Manchester its choice of music left much to be desired, and the indulgence in *ad captandum* effects would have called down Dr. Coward's sternest condemnation from the adjudicatory bench twenty years ago. There is quite a plentiful supply of witty choral music without resort to an 'Italian Salad' by Mr. Génee. Eaton Fanning's 'Moonlight' was announced as 'an idealised vision of the superlative enchantment of Luna's beams,' which perhaps accounts for the limelight men being summoned to our aid. How our impoverished imaginations are made to suffer at the hands of these realists! May it be suggested (*apropos* Macfarren's 'You stole my love' and Cooke's 'Strike the lyre') that there is no virtue in speed *quid speed*. One may admit the technique, but in these two instances it was not the handmaiden to interpretation. If ever Dr. Coward and his singers again visit us on one of these circular tours of 'missionary enterprise in the cause of choral music' (his description, not mine), might one beg him to remember that even music-hall audiences at Manchester are not exactly backwoodsmen in musical development generally? Many have quite a high standard of taste in the choice of choral music; to such his ministrations were scarcely profitable.

Taking a long view, I think most observers of the work of the Royal Manchester College of Music would agree that its main contribution to the advancement of general musical appreciation here has been in the domain of instrumental rather than of vocal music, and in an ensemble and orchestral sense rather than in a solo sense. It is possible to set too much store on an institution turning out what the public regard as 'crack' soloists, either vocal or instrumental, and those who work for a teacher's rather than a performer's diploma are often contributing more to the musical uplift of their particular area of influence than the soloist can ever do—always provided that the genuine teaching instinct is there. One is led to reflections along these lines by the conjunction of the summer examination test-concerts which are open to the public, and a singularly fatuous outburst at a Manchester Rotary Club lunch by Mr. Cecil Bateson, resident at Nelson, and an ardent advocate of the British Music Society. He is reported as saying: 'The Royal Manchester College of Music is living in the good old German pre-war days. The College contained an element which has taken away the real Manchester man's pride in his city's music—the pro-foreign element. Would it be too much to ask the general-committee to purge the Council of its anti-British element?' These and other equally preposterous inaccuracies were reported—a condensed report, probably. When will folk see that in order to secure a cultured taste in any branch of art a study of the best in all schools of thought is the first essential? When will they learn that it is quality that counts and not country of origin? Generations of Manchester music-lovers have digested and assimilated all that was best of Hallé, Cowen, Richter, Nikisch, Balling, Wood, Beecham, Ronald, Goossens, Hamilton Harty, and the rest, and as a consequence their standard of excellence in orchestral work is relatively higher than in other communities not so favoured. Those who would apply to-day to the musical culture of the future the 'bar it for ever' attitude towards German music can hardly have thought out the consequences of their claim. A few minutes' reflection would reveal its utter futility.

The concert of the Manchester School of Music in Houldsworth Hall on July 5 provided the first performance at Manchester of Edward German's most recent orchestral work, 'Theme and six diversions,' and of Percy Pitt's *Serenade*, Op. 39.

The prospectus of the Co-operative Wholesale Society's Male-Voice Choir is something of a portent. No other organization at Manchester has engaged a higher class of

solo artist; its prices to-day are 1s. 6d. and 2s.; its choir is a good one—if not actually quite first-class; its choice of choral music will bear comparison with the best anywhere. It has within itself a large and, potentially, a yet larger public to which it can appeal—one not drawn on by other bodies, at any rate to any great extent—so its welcome can be cordial both on the grounds of intrinsic value and of powerful assistance to the cause of musical progress.

OXFORD.

On June 4 the Professor of Music, Dr. H. P. Allen, instead of the usual formal lecture gave a most interesting account of the 'Sheldonian Theatre and its connection with Music.' The building of it, said the Professor, began in 1662, but it was not completed till 1669, so this year was its two hundred and fiftieth anniversary. At the opening ceremony, according to Evelyn, there was much splendour, much formality, and much music. The music was noisy, and the speeches learned and long, yet they entertained a large company which, with the ladies, must have numbered nearly two thousand. A 'Music Act' composed by Benjamin Rogers was also given. Some time afterwards it was ordained that there should be an annual celebration of this 'Act of Commemoration,' and in the Schedule it is found that 'Lectures on Music' had a place, while in an old University Register a list of some twelve lecturers on music is given. As time went on, however, the attendances at these lectures became more and more scanty, the lecturers themselves, indeed, being profoundly dissatisfied with the result of their work, so that they begged 'the powers that then were' to allow the lectures to be discontinued on the ground 'that it was a waste of time' which might be better utilised if they were given up. However, later on, when Heather founded the Chair of Music, he at once restored the lectureships, which have been continued ever since. Through Heather's exertions things improved rapidly, the names of Dean Aldrich, Rogers, Hayes, Locke, and others being found as composers for the yearly Commemoration, or *Encania*, as it is now the fashion to call it. In passing, the Professor said there were five 'setts of music' in the Bodleian Library which were the actual parts used in the first performance at the opening of the Theatre, and on the cover is written, 'These are all the parts for the Act Music, July 9, 1669.'

When the Oxford Holywell Music Room was opened in 1748, being such an excellent place for sound it naturally diverted some of the musical activities from the Sheldonian, and for several years practically all the music at Oxford was given there, except the annual Commemoration concert, which mostly took place in the Sheldonian. Speaking of Handel's visits to Oxford, the Professor said there was no doubt he dominated not only Oxford, but the whole country, and he added that he thought the policy of going head over ears in admiration for his music was a mistake. In the early days of the Holywell Room, from 1750 to 1780, out of ninety-eight large works performed, eighty-one were by Handel. 'Messiah' was amazingly popular; indeed, the late Dr. Mee, in his charming book on the 'Music Room,' says: 'The feeling of the age is plainly shown by the description of the "Messiah" as "the sacred Oratorio." This was considered an ample advertisement in 1762.'

Want of space unfortunately forbids us to say more than that this interesting recital of musical reminiscences by the Professor was greatly enjoyed by an appreciative audience.

An interesting Festal Evensong was held at Woodham Church, Woking, on July 11, the occasion being a Dedication Festival. The music was chosen to illustrate the Church compositions of Mr. John E. West, who officiated as conductor. It included his new anthem, 'I will extol my God,' Magnificat and Nunc Dimittis in B flat, and organ voluntary, 'Festal Commemoration.' There was a good congregation, and the excellent choir did full justice to the music.

Great success attended the pianoforte and vocal recital given by pupils of Miss Pavior at Temperance Hall, Birmingham, recently. The proceeds, totalling £26, were divided between the Lord Mayor's Fund for the Disabled and St. Dunstan's Hostel for the Blind.

Musical Notes from Abroad.

ROME.

THE BASILICA CHOIRS.

When the word 'choir' is mentioned in connection with the Eternal City, the mind of the foreigner immediately prefixes the adjective 'Sistine.' It is, however, far from the truth to suppose that the famous Sistine Choir is the only one to be heard at Rome, or that it is to be heard on any and every of the numerous occasions which the great ecclesiastical functions of Rome present for the worthy execution of classical music. To begin with, the Sistine Choir is never heard except in unaccompanied music; further, it is by no means a numerous body, and would needs be gifted with an ubiquity and marvellous toughness were it responsible for all the choral functions of Rome. There are a number of large churches at Rome in which festival music is a feature, besides the three great patriarchal basilicas of St. Peter, St. John Lateran, and St. Mary Major. These great basilicas each had their choir-school once upon a time, but unfortunately this is no longer the case. It is to be hoped that these 'scuole' may be restored, but in the meantime, the principal *schola cantorum* of Rome (excepting always the Sistine) is that known as the School of St. Salvatore in Lauro. This institution, entrusted to the care of the 'Christian Brothers,' was established in 1869, and, whilst destined principally as a subsidiary for the choirs of the three greater basilicas, namely, the Cappella Giulia (St. Peter's), the Cappella Pia (St. John Lateran), and the Cappella Liberiana (St. Mary Major), is continually in requisition for festival occasions in various other Roman basilicas and churches. This School is therefore amongst the best-known at Rome, and certainly one of the most valuable, and it was natural therefore that its fiftieth anniversary should be celebrated in a specially memorable fashion. Besides the domestic celebrations in the Institute of St. Salvatore, and the publication of an appropriate brochure, the general public was invited, on June 16, to participate in a commemorative concert in the vast Church of St. Ignatius, when the following programme was presented:

Prelium Religiosum	Renzi
(Conducted by the composer, organist of St. Peter's.)	
A Sera. For choir, solo, and orchestra	Settaccioli
(Conducted by the composer, professor of the Accademia di St. Cecilia, some time student at the Scuola.)	
Factum est silentium. Motet for four voices	Ancio
Finale from the Oratorio 'The Woman of Cana'	Refice
(Conducted by the composer, maestro of the Cappella Liberiana.)	
Badia Solitaria. For orchestra	Somma
Cantate Domino	Venturini
Christe Redemptor. Hymn for voices only	Palestrina
(Conducted by Don Casimiri, director of the Cappella Pia.)	
Prologue to Part 2 of the Oratorio 'Il Natale'	Perosi
(The composer—the famous Maestro of the Cappella Sistina—was unexpectedly prevented from conducting)	
Hallelujah Chorus	Handel

The orchestra was entirely composed of ex-members of the Schola St. Salvatore.

Under the auspices of the American Society of St. Gregory, and under the direction of Don Casimiri, Maestro di Cappella of St. John Lateran, a company of some fifty singers, drawn from the various cappelle of Rome, is about to undertake a tour in America. Their aim is primarily the illustration of the classical polyphonic music of the 16th century, but modern compositions are not entirely excluded from their repertory. As I have before mentioned in this column, Don Casimiri has specialised in the interpretation of Palestrina. The singers will arrive at New York at the beginning of August.

An interesting concert was given on June 21 in the Teatro Manzoni, under the auspices of the Y.M.C.A. and for charitable purposes, when a lengthy and attractive programme was presented, consisting chiefly of operatic selections.

On the evening of June 19, Signor M. Enrico Bossi, the renowned director of the Accademia di St. Cecilia, gave an organ recital in the basilica of St. Paul-outside-the-Walls, on the occasion of the re-opening of the great organ, recently restored. Maestro Bossi was assisted by the young Roman violinist, Mario Corti, and the programme was as follows:

Fantasy and Fugue in G minor	Bach
Air Variata. For Organ	Martini
Air. For Violin and Organ	Pizzetti
1st and second Movements of the Sonata No. 2	F. Capocci
Toccata	M. E. Bossi
Choral. For Violin and Organ	Bach
(Arranged by M. E. Bossi.)	
Cantabile	C. Franck
Spring Chorus, arranged for Organ by M. E. Bossi	Haydn
'Vision.' For Violin and Organ	Bossi

CHICAGO.

Verdi's 'Manzoni Requiem' opened the eleventh annual Festival of the Chicago North Shore Festival Association at Evanston on Decoration Day, May 30, under the leadership of Dean Peter Christian Lutkin. It was magnificently sung by the choir of six hundred voices, and the solo parts were interpreted by Florence Hinkle, Rose Lutiger Gannon, Arthur Hackett, and Herbert Witherspoon. A 'Song of Victory,' by Percy E. Fletcher, was the prelude to the performance of the greater work. The *a cappella* choir of North-Western University School of Music sang several of the semi-choruses and acquitted themselves, as they always do, in a fine and efficient manner. The soloists showed more than the usual degree of excellence in the concerted work.

Saturday afternoon, May 31, was Young People's Concert, given by fifteen hundred school children of Evanston and the North Shore, under the leadership of Osbourne McConathy. Mabel Garrison was the soloist. The children sang with fine effect a number of patriotic songs.

Monday night, June 2, was artists' night, John McCormack being the leading attraction, with the Minneapolis Symphony Orchestra.

Wednesday night, June 4, the choir sang Elgar's 'Dream of Gerontius.' The soloists were John McCormack, Reinald Werrenrath, and Cyrena Van Gordon. This concert eclipsed any previous performance of the choir.

Thursday evening, June 5, the choir gave the initial performance of 'A Hymn of Thanksgiving,' by Dean Lutkin. In this composition they sang with added interest, in consequence of the authorship, although thoroughness and attention to detail is at all times a characteristic of Dean Lutkin's work. The new work is highly original and effective. The concert closed with the 'Hallelujah Chorus.'

CONSTANTINOPLE.

Under Y.M.C.A. auspices a musical competition festival was held on June 7, with Capt. Vowles as adjudicator. From June 9 to June 14 six concerts, with the same programme, were given at the Théâtre Petit-Champs by the massed choirs, orchestras, and winning soloists of the competitions, the organizer and conductor of this festival being Mr. G. T. Holst. Here is a selection from the programme:

Round	'Sumer is icumen in'	
Motets	{ 'Lord, have mercy upon us' }	Byrd
	{ 'Blessed is he that cometh' }	
Madrigal	'Love learns by laughing'	Morley
Air	'The captive lover'	Lewis
Part-song	'The jolly ploughboy'	Vaughan Williams
Folk-songs	{ 'Dashing away with the smoothing iron' }	
	{ 'Spanish ladies' }	
Song for chorus and orchestra: 'A chime for the home-coming'	Old Welsh Melody	

The orchestral items were a Suite by Purcell, two of German's 'Henry VIII.' dances, and Percy Grainger's 'Mock Morris.'

'GREAT COLLECTION OF ITALIAN MUSIC.'

The above was the welcome announcement made in one of the leading Italian newspapers a short while ago, while it further stated that the enterprise would be under the direction of no less a literary genius than Italy's greatest living poet—Gabriele d'Annunzio. The notice will, we are sure, be as welcome in other countries as in Italy, the revival of interest in the music of her grand old masters, to whom we owe so much, being looked forward to in the land of song with enthusiasm. We should remember that those who created and established the principal forms in musical composition, and gave life to the vocal and instrumental technique of modern music, were Italians. Witness Palestrina, Venosa, Marenzio, Vecchi—veritable princes of sacred and secular vocal inspiration. Italians were Frescobaldi, Antegnati, Merulo, and Cavazzoni, founders of the art of organ-playing. Domenico Scarlatti, Galuppi, Platti, Graglioli, and Rutini, in whose works are to be found determined and developed those essential characteristics of classic form of which in vain certain critics of other countries refuse the credit to the true originators, hailed likewise from Italy. Sammartini was the creator of the Symphony, while on a level with him were Torelli, Vitali, Veracini, Tartini, Corelli, Porpora, Bassani, Dall' Abaco, Gemignani, and how many other names immortal in the lists of those who have shed the light of their genius on vocal music and *Musica da Camera*? Zarino is spoken of as 'the father of harmony.' Who were the creators of Opera? Italians: Peri, Caccini, Del Cavaliere, and the great Claudio Monteverdi; while later we find following in their footsteps and developing their ideas, Scarlatti (Alessandro), Stradella, Pergolesi, Jomelli, Paisiello, Spontini, Cherubini, Cimarosa, not to mention Bellini, Donizetti, Rossini, and the 'grand old man' of Italian Opera—Giuseppe Verdi. Passing in review a few of the principal names of great manufacturers of instruments, we come across those of Stradivari, Guadagni, Gaspare da Salò, Amati, Guarneri, Gagliano, Begenzi, makers of violins of world-wide renown; then Bartolomeo de Cristofori, inventor of the pianoforte; the celebrated organ-builders, Colonna Serceasi, Della Ciaia, Antegnati, Portolupi, &c. Neither in the lengthy history of music must the name of Petrucci be omitted, the founder of the art of music-printing, or that of Andrea, who applied his system of wood-engraving to music. Verovio was the first to engrave on copper. Among others who excelled in the art may be mentioned Gardano, Scotto, Amadino, Vincenti, Borboni, Dorico, Zanetti, and Tradate, to name only some of the splendid array of music-printers whose methods were established so far afield as in the establishments of Artaria at Vienna and Novello in London.

Musical Italy found imitators and followers in other nations, and while she herself, after a long period of prosperity, began to show signs of decline, some who had learned from her superseded her, producing composers whose genius it would be idle and puerile to deny. It has been urged for some time past that a revival of old Italian music was long overdue. With this revival as an inspiration, the 'great collection of Italian music' will be launched under the auspices of the famous writer already mentioned, who will be aided in the enterprise by some of the most gifted of Italy's musicians.

CLAUDE TREVOR.

OPERA IN ENGLAND AND ON THE CONTINENT: A COMPARISON, BY AN OVERSEAS MAN.

Until the present influx of opera in London and its environs, many of us Overseas men were at a loss to understand the infrequent opportunities for witnessing performances of grand opera in England. The amusement columns of the newspapers in the Empire's Metropolis were eagerly scanned for operatic announcements; but, alas! in vain. True, we had had the fleeting visits of Sir Thomas Beecham's Company and the Carl Rosa Company, and now the two months' season at Covent Garden; but for anything of a permanent nature in the world of opera—there was nothing.

Not so across the Channel. Over there it was the boast of many of us who had leave to visit Paris that on certain sectors we could leave the trenches shortly before dawn and attend the Opéra that evening. There music is regarded as an educational factor, and the Opéra and the Opéra-Comique are active throughout the artistic year—usually from September to June.

The war has doubtless accounted for the craving after lighter forms of musical entertainment, but the record for London in the matter of opera was even lower prior to the fateful August 4 than since. Why is this? Is it due to a temperamental deficiency in the English-speaking peoples? Surely not! After witnessing the frequent outbursts of emotion of the London public during the past few months, it cannot be said that the inhabitants of the British Isles are not endowed with a more than ordinary share of temperament. Given an incentive, its expression knows no bounds.

In England there is now a mighty wave of enthusiasm for opera in the mother tongue. To us born in the New World it is utterly inconceivable how the British Isles, with their forty millions of people, have never felt the need, the impulse, the overwhelming necessity, to express themselves, their history, their epics, in opera. Boadicea, Magna Charta, the Wars of the Roses, the thrilling tale of the Spanish Armada and the Virgin Queen, Flora MacDonald, Irish lore, Scots mysticism, Welsh tradition—where are they rendered immortal? Not in the ballads of the rose, the shamrock, or the thistle type, surely; neither in sentimental ditties that go no further than their own shores. To live side by side with this particular form of musical expression—namely, opera—for centuries, a stone's throw distance, as it were, and not to feel the desire to go forth and do likewise, to express in song the nobility of one's brothers for their national satisfaction and outlet of feeling, as well as for the admiration of the whole world, is entirely incomprehensible.

In Paris, before the armistice—that is, during the war—the Opéra, the Opéra-Comique, and the Gaieté were playing, and always to overflowing houses. One made no fuss about these things. They were not anomalies. They were matters of course. As in Italy the people demand their 'Traviata' and 'Lucia,' and will always go, year in year out, to hear again the well-beloved strains, so in Paris the Parisians crowd to shed their tears over the tragedy of the lives of Manon and Louise. It's such a 'nothingness,' a waste of good human intellect, to sit night after night through the inanity of empty revues. Taken now and again they may act as an antidote, but on the whole they seem rather a disgrace both to music and poetry, and call more for a feeling of indignation than anything else.

Throughout not only the British Isles but the British Empire we cannot point to even one continuous opera season. Do you realise this? At home across the seas we always have Covent Garden in our mind's eye as a sort of outer peak of Paradise. In reality the Covent Garden season opens in May and runs till the end of June or the middle of July—something like ten weeks! Then it is not an institution as the Paris Grand Opéra, but a season of foreign singers—albeit the Empire and its outposts were well represented this present spring with Melba and Stralía (Australia), Edvina (Canada), Buckman (New Zealand), and Burke (England). Since the war Sir Thomas Beecham has done prodigious work to foster the idea of an established opera in English, and it was indeed good news during the dark days of last year in France to read of Sir Thomas's enterprise. The last season at Drury Lane was remarkably successful, and there are whisperings that London at last is to have its permanent opera. If so, it will be one really tangible first fruits of our great victory.

Country and Colonial News.

BLACKHEATH.—An interesting concert was given on June 24 by the Blackheath Branch of the British Music Society, of which Mr. George Mackern is president and Miss Ethel Waddington (42, Vanbrugh Park), secretary. The programme included songs by Cecil Hazelhurst, Arnold Bax, Laurence Collingwood, Harry Farjeon, Frank Bridge, and Colin Taylor.

* For a report of recent London performances of some of the works alluded to by Mr. Trevor, see pp. 430-31. (—E.D., M.T.)

BUXTON.—Splendid progressive work is being done by the Pavilion Orchestra under the direction of Mr. George Cathie, who is bent on raising the standard of both programme and performance to the highest level that conditions will permit. Weekly symphony concerts have recently brought to hearing Dvorák's 'New World' Symphony, Tchaikovsky's 'Pathétique,' Mendelssohn's 'Italian,' Schubert's 'Unfinished,' and several of Beethoven; while Mr. Cathie's plans, moreover, are not neglectful of British music. Public support of his enterprise has been encouraging.

DUNEDIN (N.Z.).—On April 25 the Dunedin Choral Society performed Elgar's 'The Spirit of England' and Coleridge-Taylor's 'A Tale of Old Japan,' with full orchestral accompaniment, under the direction of Mr. Sidney Wolf. Solo parts were taken by Mrs. J. Fraser, Mrs. Astley Black, Mrs. Wilfred R. Andrews, Mr. Ernest Drake, and Mr. H. P. Desmoulins.

STRATFORD-ON-AVON.—The English Folk-Dance Society announced a Vacation School of Folk-Song and Dance to be held from July 26 to August 23. The scheme includes classes in folk-singing, children's singing games, morris dances, country dances, and sword dances; private and public demonstrations; examination for certificates; and Shakespearean performances at the Memorial Theatre. Courses are weekly. Mr. Cecil J. Sharp is hon. director, and Miss E. W. Austin, 73, Avenue Chambers, Bloomsbury, London, is secretary.

STIRLING.—On the resignation of Mr. Wilfrid E. Senior, through pressure of work, the conductorship of the Stirling Choral Society has passed to Mr. Warren T. Clemens, one of the leaders of music at Aberdeen, who is also conductor of the Glasgow Choral Union. The Stirling Choral Society has a fine record, dating from 1866, and there is no doubt that Mr. Clemens's experience and ability will still further strengthen its position.

WHITWELL (DERBYSHIRE).—The Whitwell Ladies' Choral Society finished the season with a concert on June 25, at which the following choral pieces were performed: 'The Shepherds' (Walford Davies), 'Twelve by the clock' (C. H. Lloyd), 'Annie Laurie' (arr. Macpherson), 'Dream pedlary' (Colin Taylor), 'Encircled with a twine of leaves' (Coleridge-Taylor), 'Fly, singing bird' (Elgar), and 'Spring song' (Myles B. Foster). Mr. Harry Minchin conducted.

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